OVERVIEW

PORTFOLIO
2000-2025

_STUDIO_NICK_ERVINCK

SKIN MUTATION



King and Queen, Henry Moore, 1952

SKIN MUTATION

Stagnation and movement, tradition and future, handicrafts and digital technologies. They seem to be some of the most obvious contradictions. Yet, without a mutual destruction, they meet in the skin series of Nick Ervinck's oeuvre. The skin mutations fit perfectly within the tradition of pushing anatomical structures to the surface. The artist combines Henry Moore's idea of 'the power of the bone beneath the flesh' with Francis Bacon's vision 'never forget that meat is meat': bones, knuckles and vertebrae form the supporting construction for the flesh cover in which they are encapsulated.

Organic forms never are a purely human creation. That is why Ervinck points to the great influence nature exerts on him. Although the series of sculptures should represent creatures of flesh and blood, we encounter a clear visual resemblance to the Gonshi rocks. To acquire an insight into the organic laws of form and rhythm, Nick Ervinck manipulated their erratic forms into a personal creation. Nevertheless these limestone rocks, similar to lifeless rocky landscapes, are not deserted from life: according to the ancient Chinese faith they harbour immortal beings. In other words, they form memories from other worlds.

Ervinck considers his skin mutations, his man-made fossils, as similar creatures from an unknown universe. By means of a alienating skeleton dance and restrained by their prison of flesh, they seem to be on the search for a place of their own in the current time and space. The struggle between dynamism and a static pose is a theme that the artist likes to explore on many occasions. Not unlike Eadweard Muybrigde did with his zoopraxiscope (an early film projector), Nick Ervinck tried to capture movement in a stagnant image with his NOITEM series (2012-2013). From hundreds of preliminary studies, he selects specific details that are used as an alphabet to tell a new story. That story of complex and almost violent forms, filled with movement, is obtained by a puzzle of different parts in different proportions and forms that contrasts sharply with the refined and smooth surfaces of his blob series.



At first sight, the futuristic figures do not look like sculptures, but more like creations of flesh and blood. The skin, shamelessly stretched over the internal skeleton, mirrors the battle between tradition and modernity, between notions of intentional and unintentional physical evolution. Just like in his earlier work SNIBURTAD (2011-2012), Ervinck flaunts the imperfections of the skin. Spots, scars, wrinkles and cellulite are an inherent part of the evolvement of skin and other organic tissues.

In addition to sculpture and nature, references to painting also appear in the work of Nick Ervinck. He deconstructs the rich but rough brushstrokes with which Lucian Freud realized the nearly literal incarnation of his paintings. Afterwards, Ervinck uses them in a digital context for his meticulous visualisations that sparkle with vitality.

The skin mutations shock their spectator with a strong expressiveness. The overwhelmingly powerful colours influence the perception to the extent that the forms can no longer be interpreted within a contemporary framework.

detail Study after Veláquez's portrait of Pope Innocent X, Francis Bacon, 1953



Skin Mutation, 2016 - 2017
expo concept



CANTARIK, 2017
ceramic
35 x 35 x 25 cm
13.8 x 13.8 x 9.9 inches



NOITERAS, 2016 - 2018
study



NOITERAK, 2016 - 2018
study



NOITERAS, 2016 - 2018
print
51 x 40 cm
20.1 x 15.7 inches



NOITEROS, 2016 - 2018
print
51 x 40 cm
20.1 x 15.7 inches



NOITERKSA, 2016 - 2018
print
51 x 40 cm
20.1 x 15.7 inches



NOITERUS, 2016 - 2018
print
51 x 40 cm
20.1 x 15.7 inches



NOITERIS, 2016 - 2018
print
51 x 40 cm
20.1 x 15.7 inches



NOIPERICK, 2016 - 2018
print
51 x 40 cm
20.1 x 15.7 inches



NOITRAK, 2016 - 2018
print
51 x 40 cm
20.1 x 15.7 inches



NOITRIKOS, 2016 - 2018
print
51 x 40 cm
20.1 x 15.7 inches



NOITROKAS, 2017 - 2019
aquarel, marker, pastel pencil, print
80 x 60 cm, framed 93 x 73 cm
31.5 x 23.6 inches, framed 36.6 x 28.7 inches



NOITROKAS, 2016 - 2018
print
51 x 40 cm
20.1 x 15.7 inches



NOITERAS, 2017 - 2019
aquarel, marker, pastel pencil, print
80 x 60 cm, framed 93 x 73 cm
31.5 x 23.6 inches, framed 36.6 x 28.7 inches



NOITEROS, 2017 - 2019
aquarel, marker, pastel pencil, print
80 x 60 cm, framed 93 x 73 cm
31.5 x 23.6 inches, framed 36.6 x 28.7 inches



NOITERKSA, 2017 - 2019
aquarel, marker, pastel pencil, print
80 x 60 cm, framed 93 x 73 cm
31.5 x 23.6 inches, framed 36.6 x 28.7 inches



NOITERUS, 2017 - 2019
aquarel, marker, pastel pencil, print
80 x 60 cm, framed 93 x 73 cm
31.5 x 23.6 inches, framed 36.6 x 28.7 inches



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aquarel, marker, pastel pencil, print
80 x 60 cm, framed 93 x 73 cm
31.5 x 23.6 inches, framed 36.6 x 28.7 inches



NOIPERICK, 2017 - 2019
aquarel, marker, pastel pencil, print
80 x 60 cm, framed 93 x 73 cm
31.5 x 23.6 inches, framed 36.6 x 28.7 inches



NOITRAK, 2017 - 2019
aquarel, marker, pastel pencil, print
80 x 60 cm, framed 93 x 73 cm
31.5 x 23.6 inches, framed 36.6 x 28.7 inches



NOITRIKOS, 2017 - 2019
aquarel, marker, pastel pencil, print
80 x 60 cm, framed 93 x 73 cm
31.5 x 23.6 inches, framed 36.6 x 28.7 inches



NOITERUS, 2016 - 2018
print
200 x 150 cm, framed 156 x 206 cm
78,7 x 59,1 inches, framed 61.4 x 81.1 inches



NOITRAK, 2016 - 2018
print
200 x 150 cm, framed 156 x 206 cm
78,7 x 59,1 inches, framed 61.4 x 81.1 inches



NOIPERICK, 2016 - 2018
print
200 x 150 cm, framed 156 x 206 cm
78,7 x 59,1 inches, framed 61.4 x 81.1 inches



NOITROKAS, 2016 - 2018
print
200 x 150 cm, framed 156 x 206 cm
78,7 x 59,1 inches, framed 61.4 x 81.1 inches



studio view: 2018 Studio Nick Ervinck - Lichtervelde, BE



NOITRIKOS, 2016 - 2018
print
200 x 150 cm, framed 156 x 206 cm
78,7 x 59,1 inches, framed 61.4 x 81.1 inches



NOITERAS, 2016 - 2018
print
200 x 150 cm, framed 156 x 206 cm
78,7 x 59,1 inches, framed 61.4 x 81.1 inches



NOITEROS, 2016 - 2018
print
200 x 150 cm, framed 156 x 206 cm
78,7 x 59,1 inches, framed 61.4 x 81.1 inches



NOITERAS, 2016 - 2018
study



NOITERAK, 2016 - 2018
study



NOITERIS, 2016 - 2018
print
200 x 150 cm, framed 156 x 206 cm
78,7 x 59,1 inches, framed 61.4 x 81.1 inches



NOITERKSA, 2016 - 2018
print
200 x 150 cm, framed 156 x 206 cm
78,7 x 59,1 inches, framed 61.4 x 81.1 inches



NOITRIKOS, 2016 - 2022
print
750 x 281,25 cm
295.3 x 110.7 inches



NOITRIKOS, 2016 - 2022
print
200 x 75 cm, framed 206 x 81 cm
78.7 x 29.5 inches, framed 81 x 31.8 inches



NOITEROS, 2016 - 2022
print
750 x 281,25 cm
295.3 x 110.7 inches



NOITEROS, 2016 - 2022
print
200 x 75 cm, framed 206 x 81 cm
78.7 x 29.5 inches, framed 81 x 31.8 inches



NOITERKSA, 2016 - 2022
print
750 x 281,25 cm
295.3 x 110.7 inches



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200 x 75 cm, framed 206 x 81 cm
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NOITERAS, 2016 - 2022
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78.7 x 29.5 inches, framed 81 x 31.8 inches



NOIPERICK, 2016 - 2022
print
750 x 281,25 cm
295.3 x 110.7 inches



NOIPERICK, 2016 - 2022
print
200 x 75 cm, framed 206 x 81 cm
78.7 x 29.5 inches, framed 81 x 31.8 inches



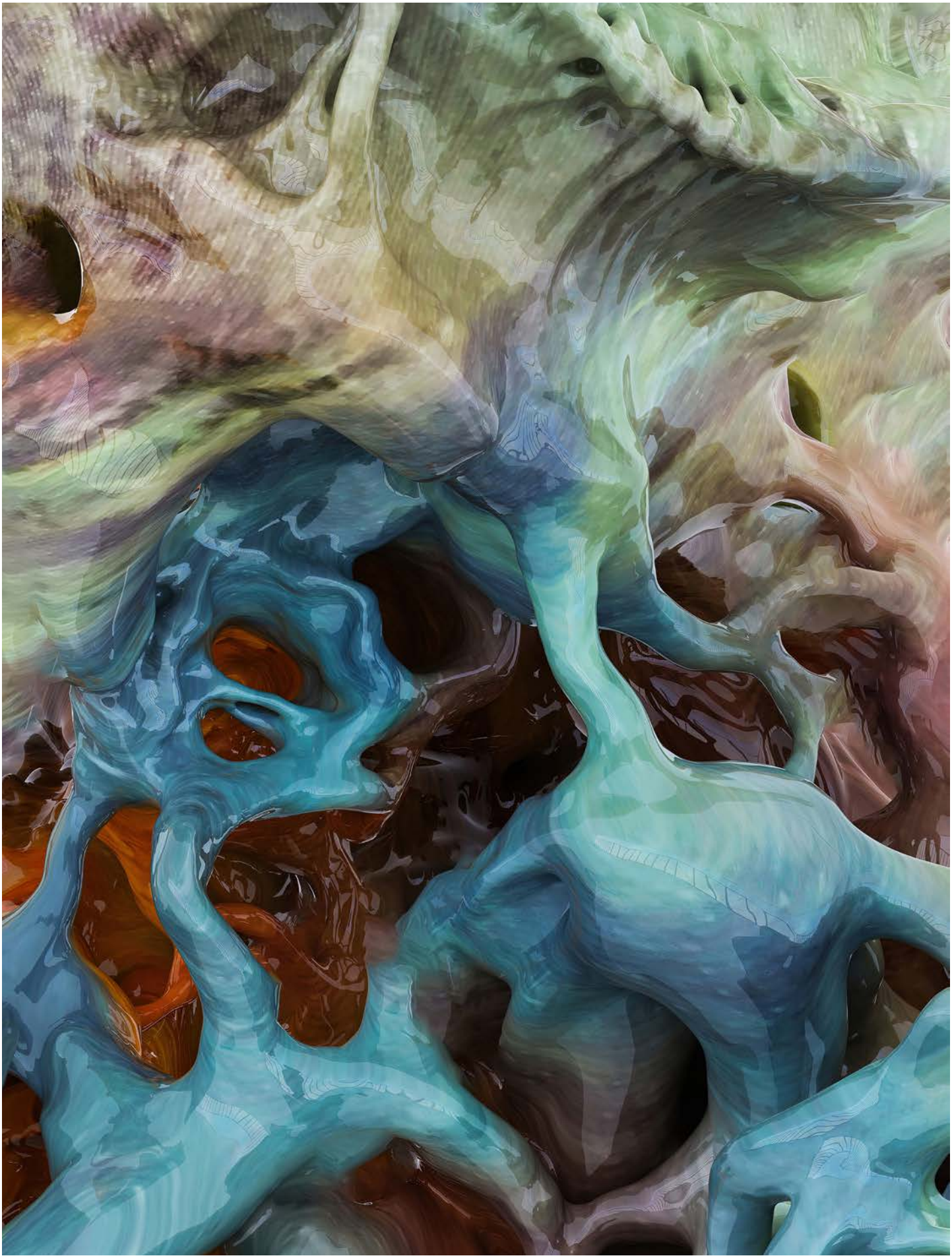
NOITERAK, 2016 - 2022
print
750 x 281,25 cm
295.3 x 110.7 inches



NOITERAK, 2016 - 2022
print
200 x 75 cm, framed 206 x 81 cm
78.7 x 29.5 inches, framed 81 x 31.8 inches



NOIPERICK I, 2016 - 2022
print
80 x 60 cm
31.5 x 23.6 inches



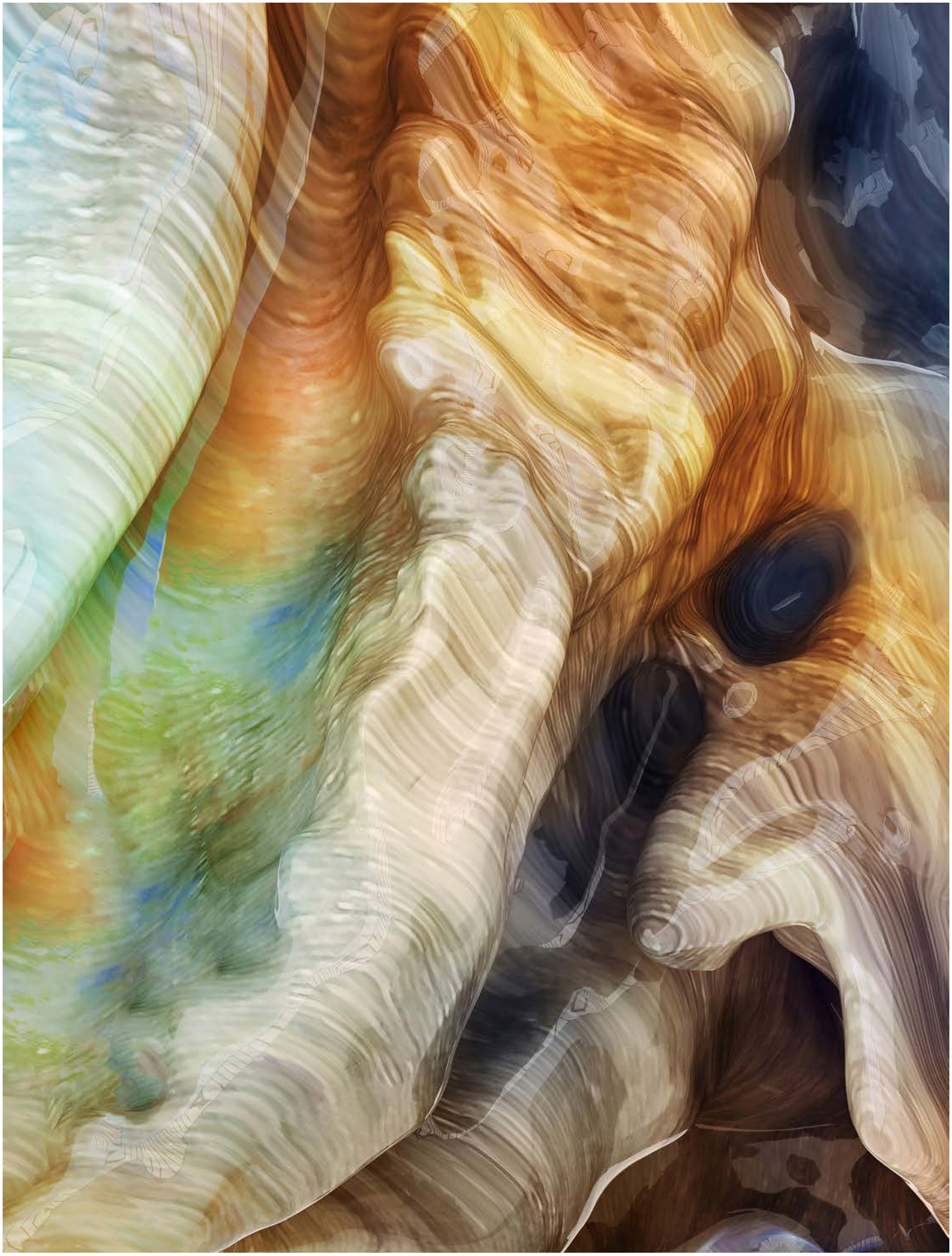
NOIPERICK II, 2016 - 2022
print
80 x 60 cm
31.5 x 23.6 inches



NOIPERICK III, 2016 - 2022
print
80 x 60 cm
31.5 x 23.6 inches



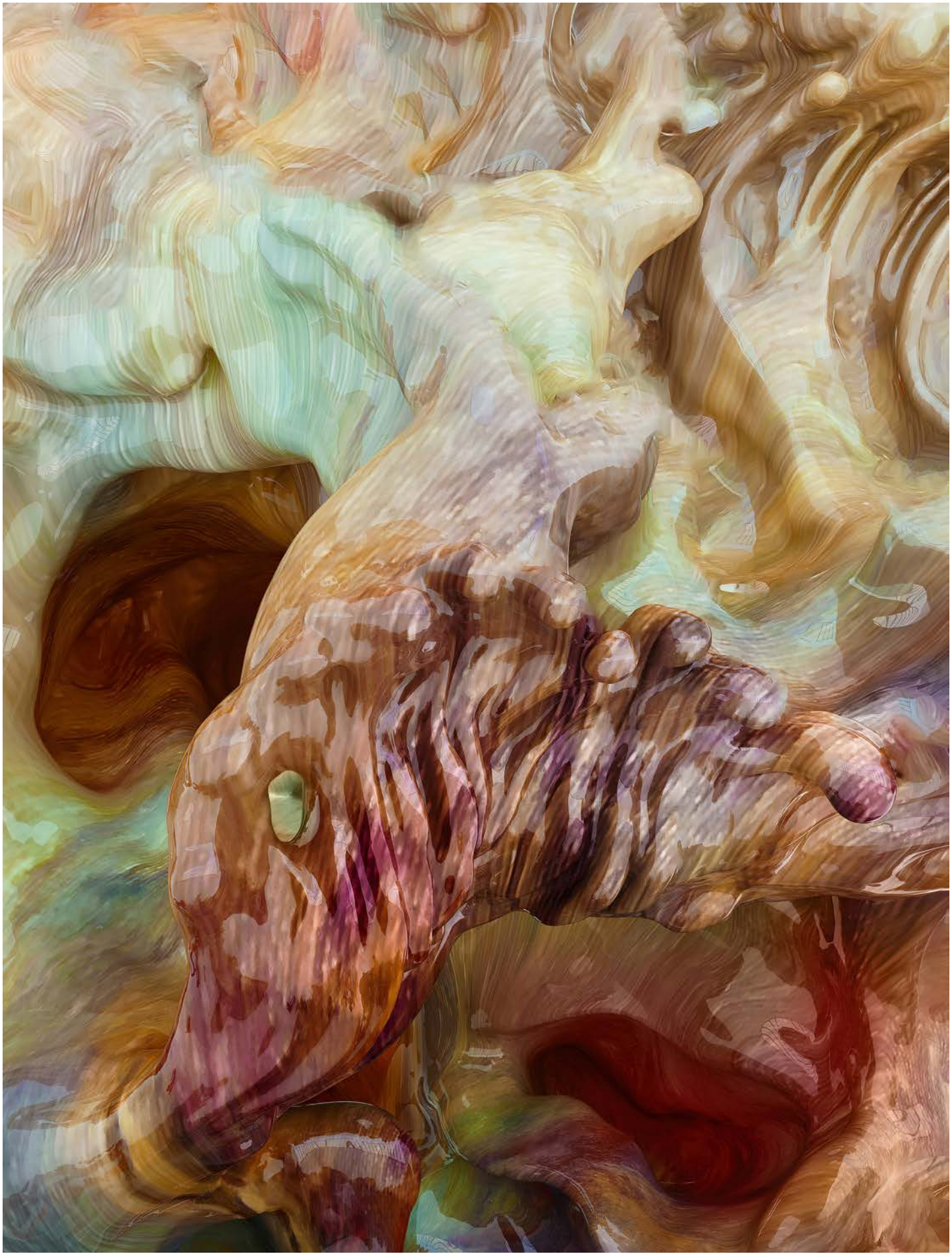
NOITERAS_I, 2016 - 2022
print
80 x 60 cm
31.5 x 23.6 inches



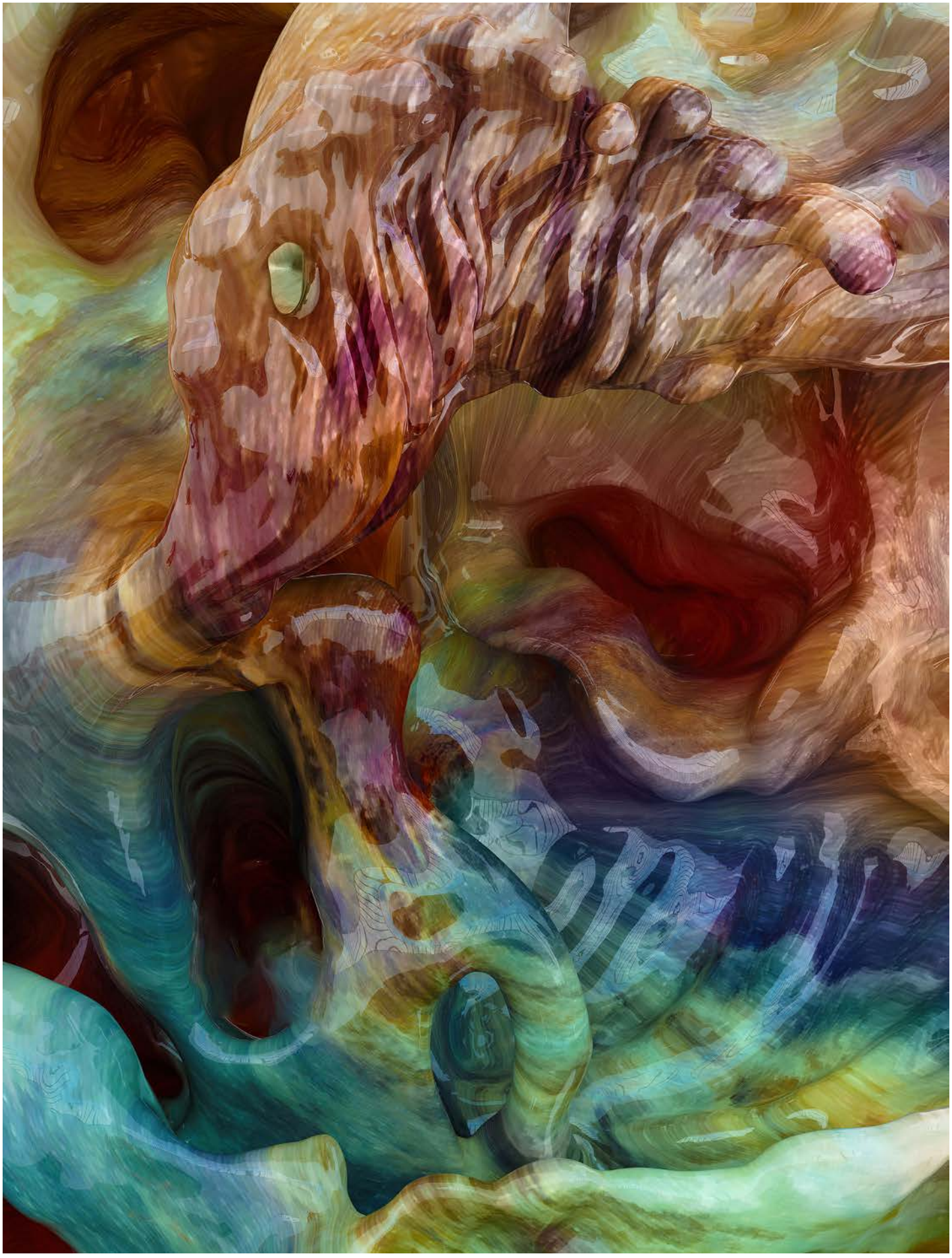
NOITERAS_II, 2016 - 2022
print
80 x 60 cm
31.5 x 23.6 inches



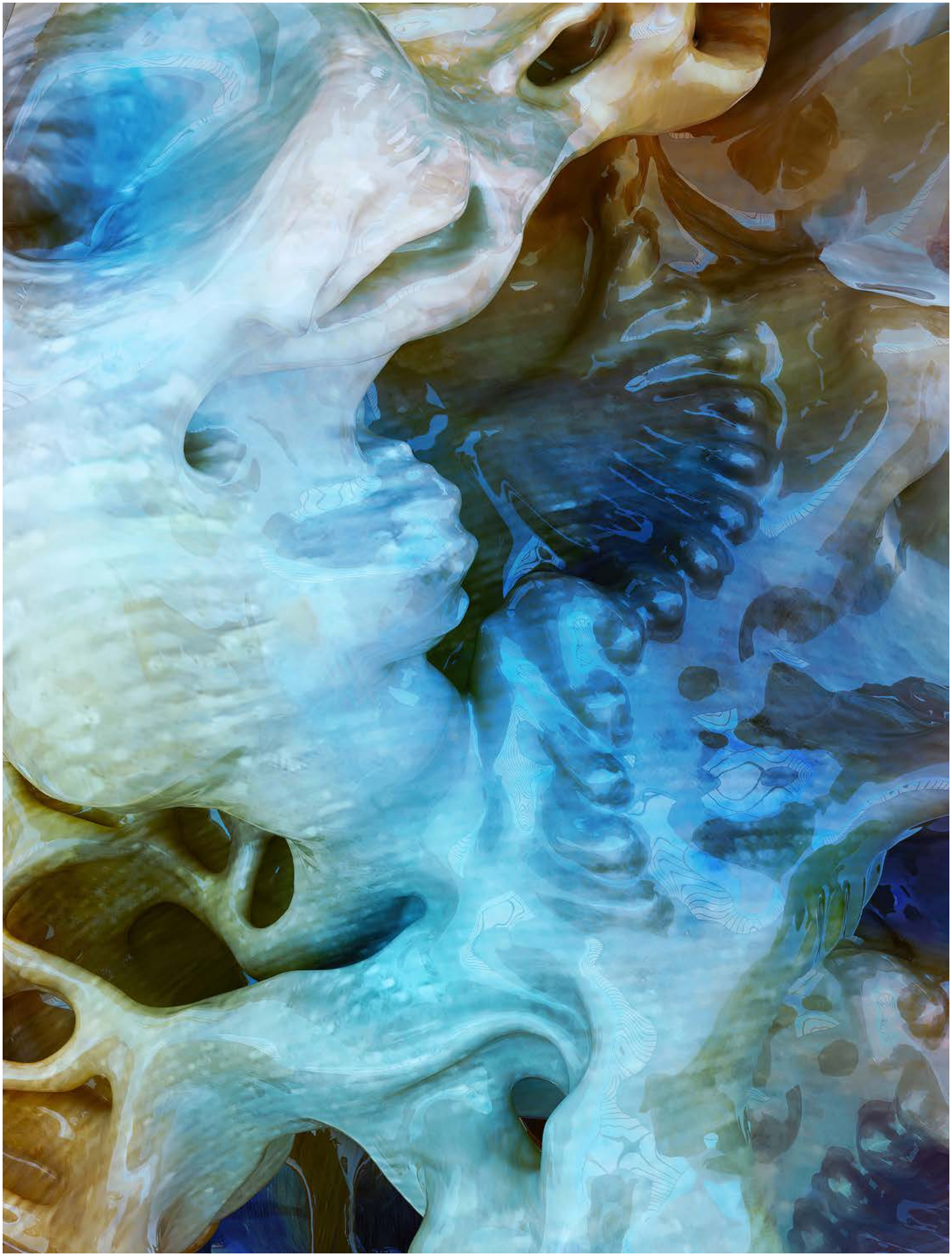
NOITERIS_I, 2016 - 2022
print
80 x 60 cm
31.5 x 23.6 inches



NOITERIS_II, 2016 - 2022
print
80 x 60 cm
31.5 x 23.6 inches



NOITERIS_III, 2016 - 2022
print
80 x 60 cm
31.5 x 23.6 inches



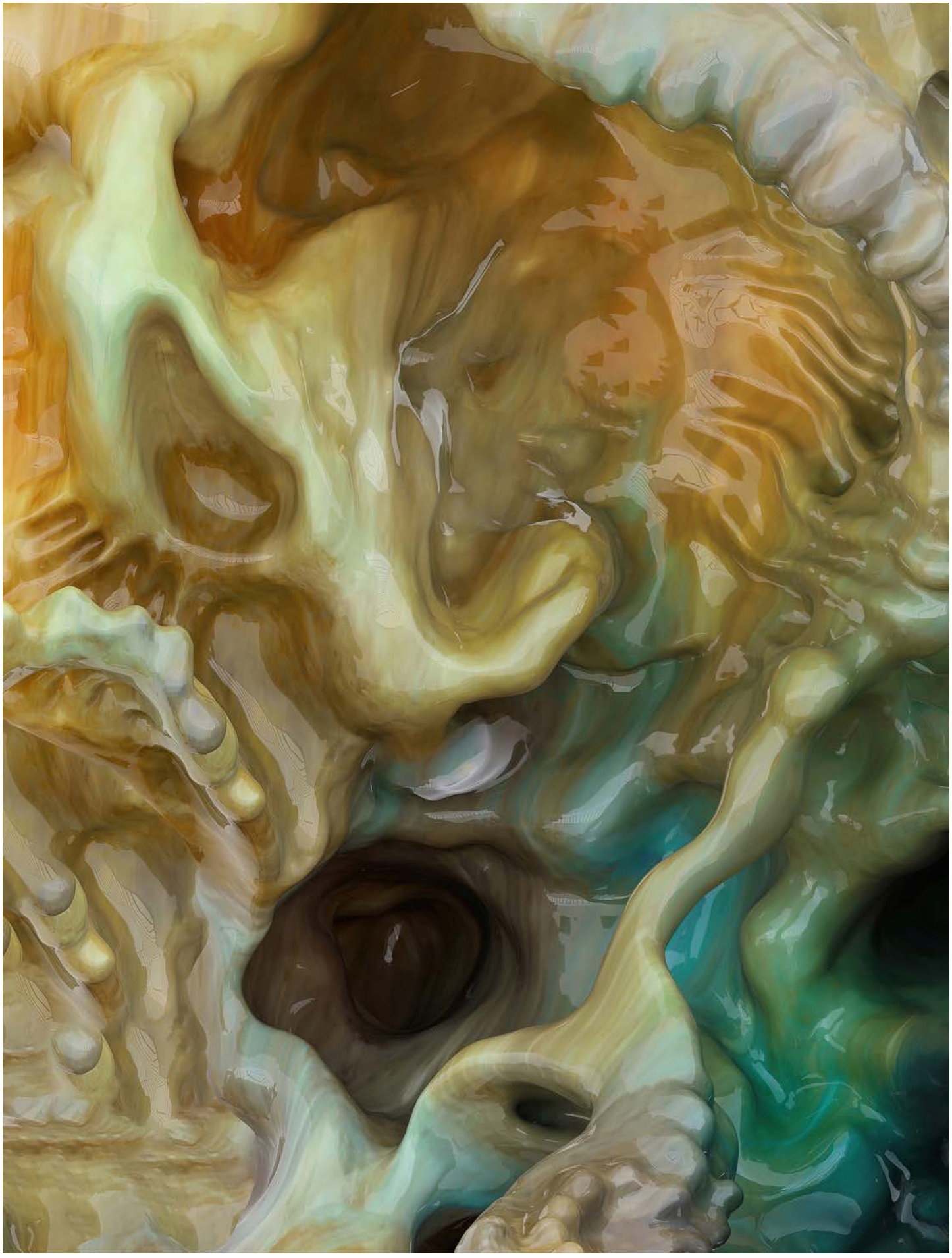
NOITERKSA_I, 2016 - 2022
print
80 x 60 cm
31.5 x 23.6 inches



NOITERKSA_II, 2016 - 2022
print
80 x 60 cm
31.5 x 23.6 inches



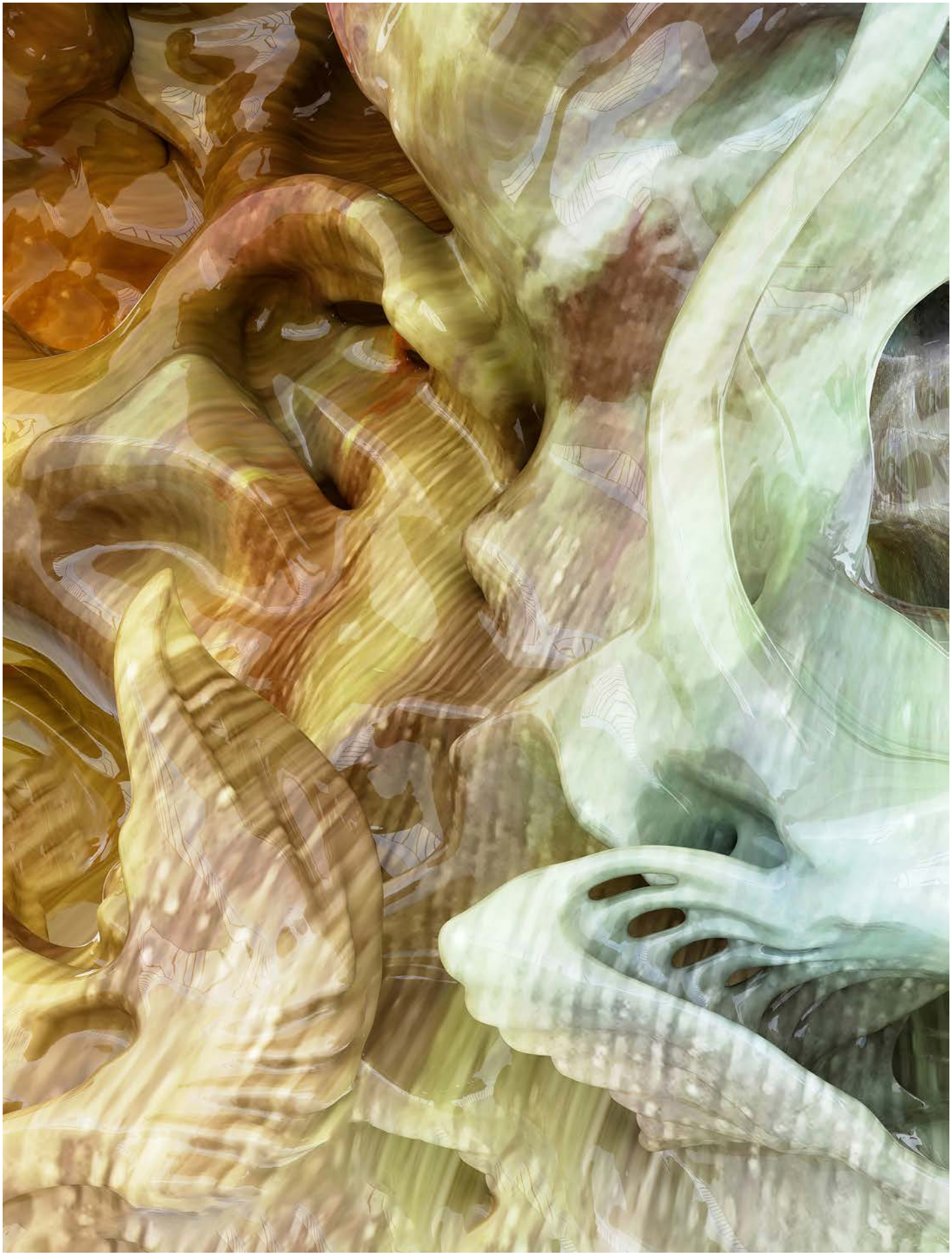
NOITEROS_I, 2016 - 2022
print
80 x 60 cm
31.5 x 23.6 inches



NOITEROS_II, 2016 - 2022
print
80 x 60 cm
31.5 x 23.6 inches



NOITRIKOS_I, 2016 - 2022
print
80 x 60 cm
31.5 x 23.6 inches



NOITRIKOS_II, 2016 - 2022
print
80 x 60 cm
31.5 x 23.6 inches



CARAVLIZOA, 2022
print
200 x 150 cm, 216 x 166 cm
78.7 x 59 inches, 85 x 65.3 inches



CARAVLIOS, 2022
print
200 x 150 cm, 216 x 166 cm
78.7 x 59 inches, 85 x 65.3 inches



CARAVLEM, 2022
print
200 x 150 cm, 216 x 166 cm
78.7 x 59 inches, 85 x 65.3 inches



CARAVLEIOM, 2022
print
200 x 150 cm, 216 x 166 cm
78.7 x 59 inches, 85 x 65.3 inches



CARAVLASI, 2022
print
200 x 150 cm, 216 x 166 cm
78.7 x 59 inches, 85 x 65.3 inches



CARAVLEIOM, 2022
print
200 x 150 cm, 216 x 166 cm
78.7 x 59 inches, 85 x 65.3 inches



NOITIONEB, 2017 - 2022
polyester, polyurethane and metal
420 x 220 x 215 cm
165.4 x 86.6 x 84.6 inches



NOITANGEAL, 2021 - 2022
polyester, polyurethane and metal
185 x 250 x 450 cm
72.8 x 98.4 x 177.2 inches



NOITERKSA, 2017 - 2021
polyester
165 x 150 x 140 cm
65 x 59.1 x 55.1 inches



NOITERUS, 2016 - 2020
polyester
255 x 175 x 150 cm
100.4 x 68.9 x 59.1 inches



NOITRIKOS, 2016 - 2022
polyester
260 x 215 x 205 cm
102.4 x 84.6 x 80.7 inches



NOITERIS, 2016 - 2022
polyester
285 x 200 x 190 cm
112 x 78.7 x 74.8 inches



KORDILOM, 2017 - 2018
polyester
155 x 80 x 90 cm
61 x 31.5 x 35.4 inches



KORBILAP, 2017 - 2018
polyester
168 x 95 x 90 cm
66.1 x 37.4 x 35.4 inches



KORBISTOM, 2017 - 2018
polyester
150 x 90 x 75 cm
59.1 x 35.4 x 29.5 inches



SANRISKUR, 2017 - 2018
polyester, polyurethane and metal
255 x 121 x 160 cm
100.4 x 47.6 x 63 inches



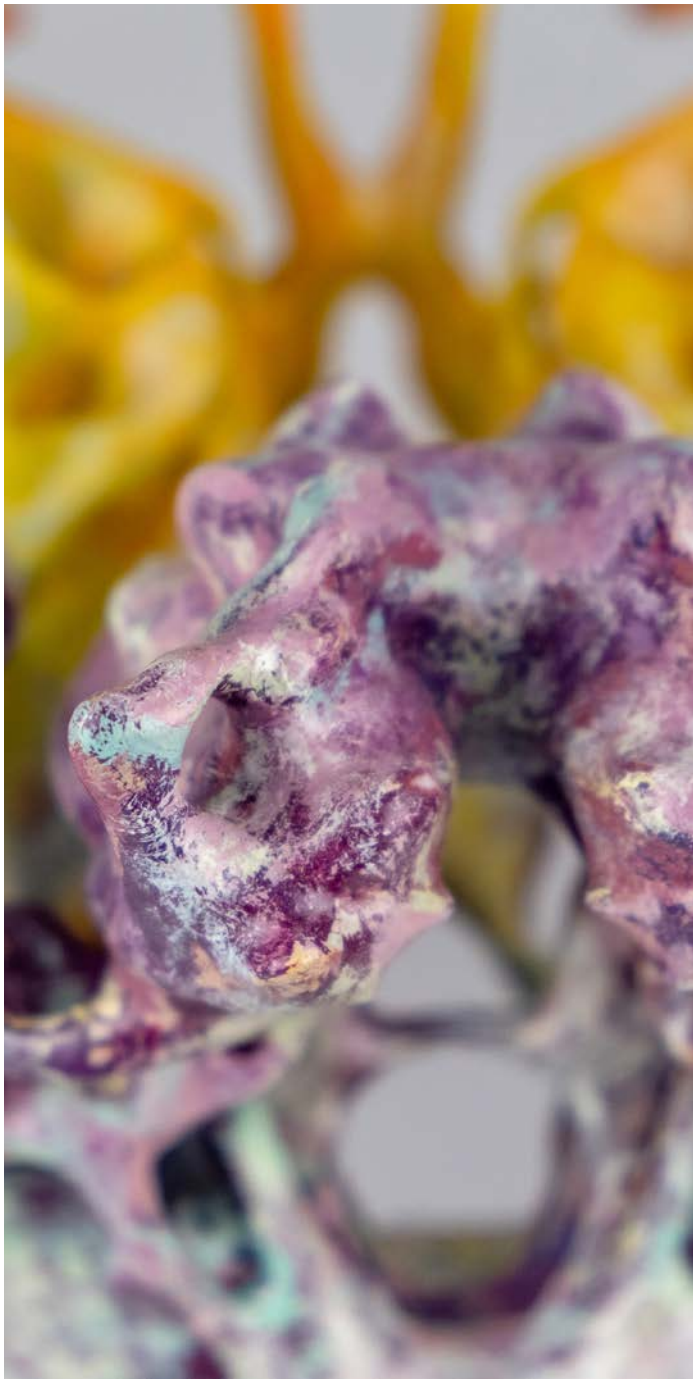
NOITERKOS, 2019 - 2025
3D print with sand
31,6 x 21,5 x 22,5 cm
12.4 x 8.5 x 8.9 inches

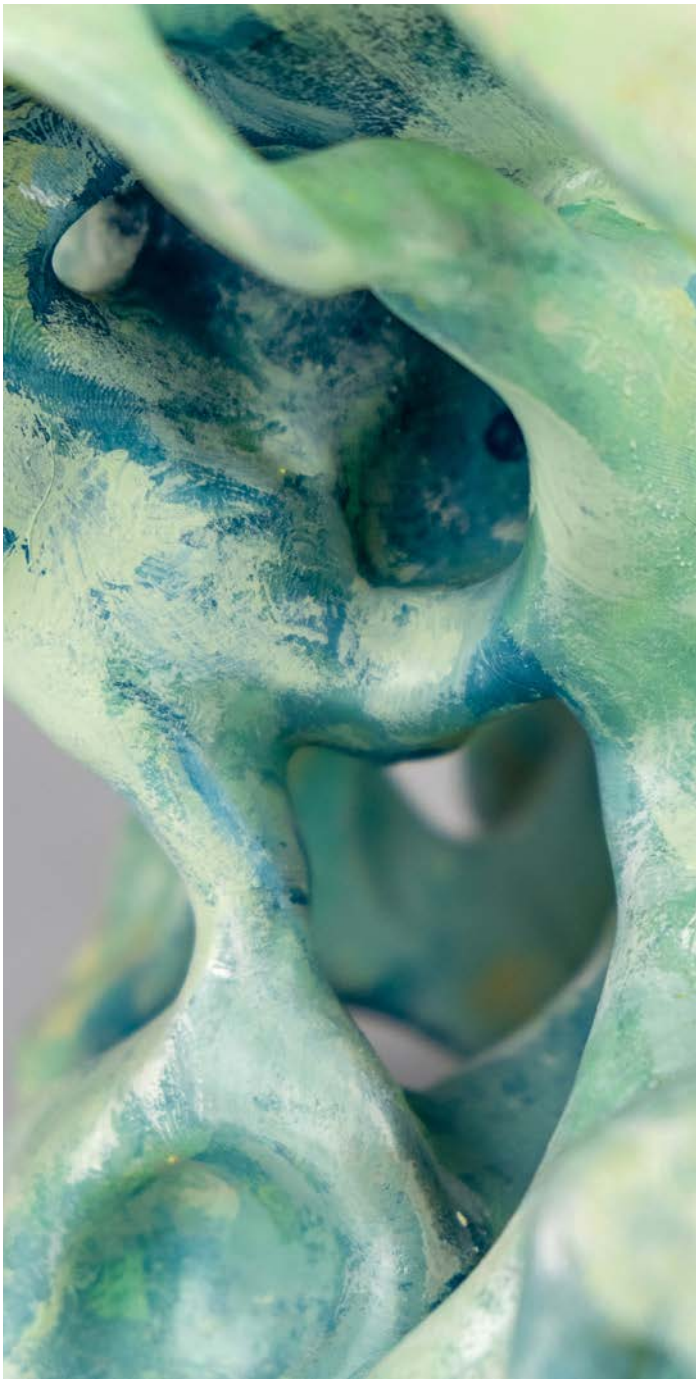


NOITERKOS, 2019 - 2025
Detail

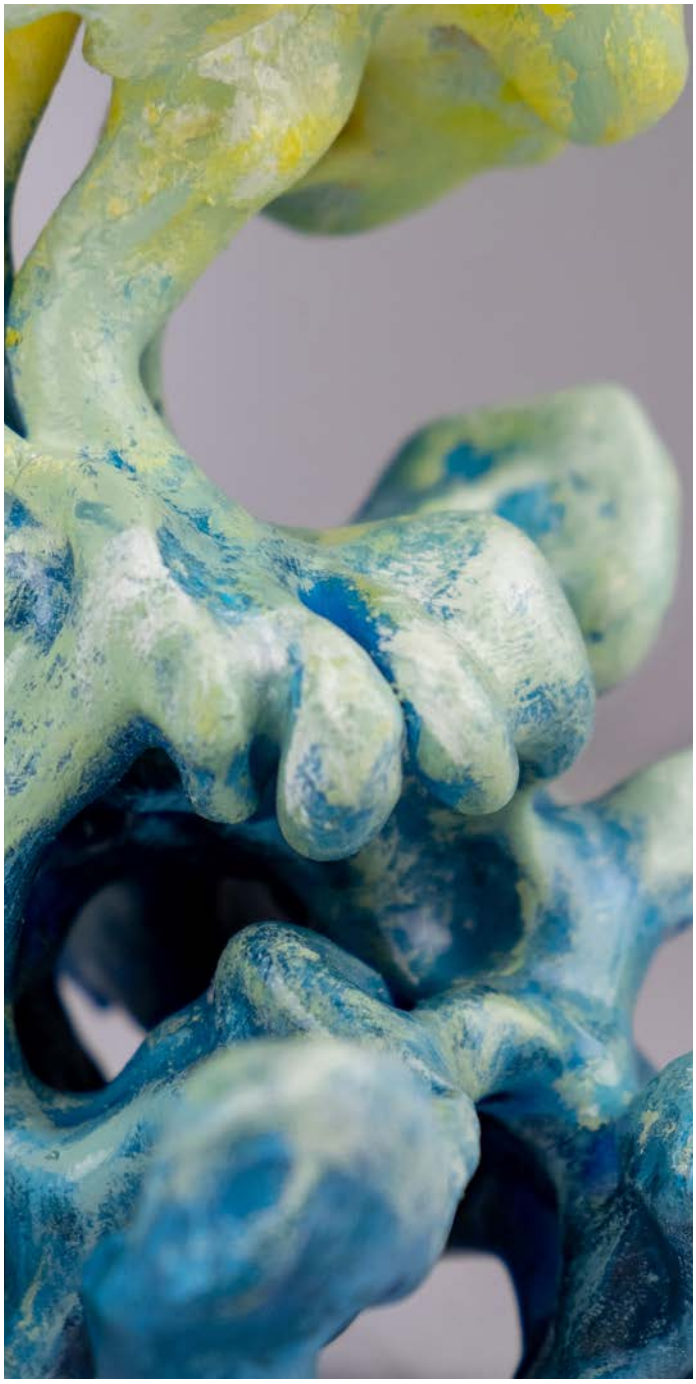


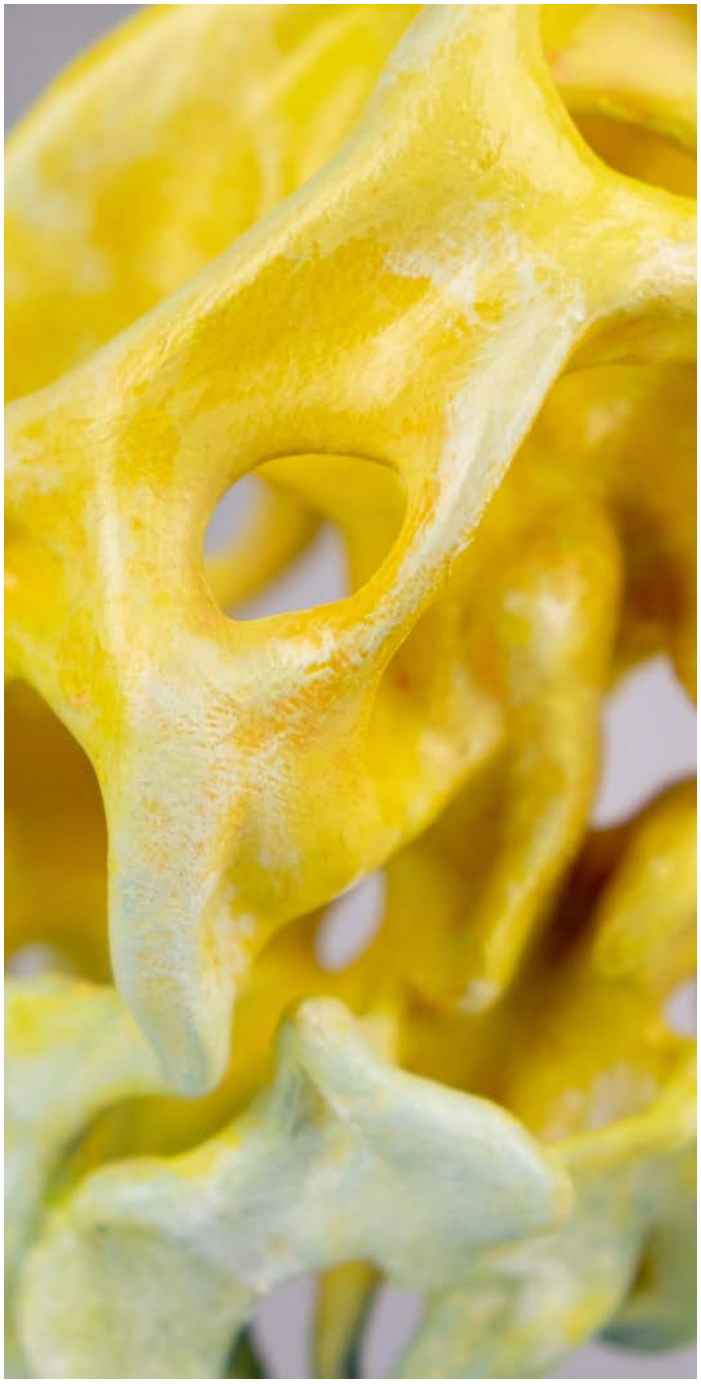
MINOTERKSA, 2017
ceramic
16 x 14 x 12 cm
6.3 x 5.5 x 4.7 inches





MINOTERKSA detail





ENAOPIH detail



ΕΝΑΟΡΙΗ, 2016-2023
3D print
30 x 19 x 17 cm
12 x 7.5 x 6.7 inches



studio view: 2018 Studio Nick Ervinck - Lichtervelde, BE



MINOTERCERIS, 2017
ceramic
25 x 21.5 x 22 cm
9.8 x 8.5 x 8.7 inches



MINOTERLIAS, 2023
ceramic
29,5 x 24,5 x 26,5 cm
11.6 x 9.6 x 10.4 inches



MINOTERZION, 2023
ceramic
27,5 x 23,5 x 20,5 cm
10.8 x 9.3 x 8 inches



MINOTERVIAM, 2022-2023
ceramic
26,5 x 20,5 x 20 cm
10.4 x 8 x 7.8 inches



MINOTERKSA, 2017
ceramic
16 x 14 x 12 cm
6.3 x 5.5 x 4.7 inches



MINOTERCERAM, 2017
ceramic
17.5 x 24 x 11 cm
6.9 x 9.4 x 4.3 inches



MINOTERKS, 2017
ceramic
19 x 13.5 x 16 cm
7.5 x 5.3 x 6.3 inches



MINOTERKERUM, 2017 - 2018
ceramic
20 x 15.5 x 18 cm
7.9 x 6.1 x 7.1 inches



MINOTERKUS, 2017
ceramic
19 x 15 x 21 cm
7.5 x 5.9 x 8.3 inches



MINOTERKAM, 2017
ceramic
19 x 16.5 x 13 cm
7.5 x 6.5 x 5.1 inches



MINOTERUIO, 2023
ceramic
19,5 x 20 x 20,2 cm
7.7 x 7.9 x 8 inches



MINOTERCERU, 2017
ceramic
17 x 14 x 14 cm
6.7 x 5.5 x 5.5 inches



MINOTERKER, 2017
ceramic
15 x 12.5 x 9 cm
5.9 x 4.9 x 3.5 inches



MINOTERCERIK, 2017
ceramic
21 x 20 x 16 cm
8.3 x 7.9 x 6.3 inches



MINOTERIUMI, 2023
ceramic
17,3 x 20 x 17,5 cm
6.8 x 7.9 x 6.9 inches



BRUNTUSLE, 2018
ceramic
31 x 36 x 36 cm
12.2 x 14.2 x 14.2 inches



MINOTERSERU, 2022
ceramic
11,5 x 21 x 16,5 cm
4.5 x 8.3 x 6.5 inches



MINOTERSARIO, 2022
ceramic
13,7 x 15,5 x 12 cm
5.4 x 6 x 4.7 inches



MINOTERIAM, 2022-2023
ceramic
17,3 x 16 x 13,7 cm
6.8 x 6.3 x 5.4 inches



MINOTERIOS, 2023
ceramic
9,5 x 15,2 x 15,2 cm
3.7 x 6 x 6 inches



MINOTERUAS, 2023
ceramic
8,5 x 13,2 x 11,5 cm
3.3 x 5.2 x 4.5 inches



MINOTERVIOS, 2023
ceramic
28,3 x 24,5 x 18,7 cm
11 x 9.6 x 7.4 inches



MINOTERVIUM, 2023
ceramic
14 x 12,7 x 13,2 cm
5.5 x 5 x 5.2 inches



MINOTERSUMI, 2022
ceramic
11 x 12,8 x 10,5 cm
4.3 x 5 x 4 inches



MINOTERZIUSA, 2023
ceramic
25 x 28 x 26,5 cm
9.8 x 11 x 10.4 inches



MINOTERIOLA, 2023
ceramic
22 x 25,5 x 24 cm
8.7 x 10 x 9.4 inches



MINOTERIOM, 2023
ceramic
26,5 x 16,5 x 17 cm
10.4 x 6.5 x 6.7 inches



MINOTERIAS, 2023
ceramic
20 x 16 x 14 cm
7.9 x 6.3 x 5.5 inches



MINOTERSERIOS, 2023
ceramic
18 x 15,5 x 15,5 cm
7 x 6.1 x 6.1 inches



WIGNILIOS, 2022
ceramic
20 x 13 x 11 cm
7.8 x 5.1 x 4.3 inches



WIGNAREAS, 2022
ceramic
5 x 11,5 x 7,5 cm
2 x 4.3 x 3 inches



WIGNARAOS, 2022
ceramic
7,5 x 11,5 x 8 cm
2.9 x 4.5 x 3.1 inches



WIGNIROKA, 2022
ceramic
12,5 x 7,3 x 5 cm
4.9 x 2.8 x 2 inches



WIGNIROAS, 2022
ceramic
15 x 6,5 x 5,5 cm
5.9 x 2.5 x 2.1 inches



WIGNILUSA, 2022
ceramic
14,2 x 6,7 x 7,3 cm
5.6 x 2.6 x 2.8 inches



WIGNIROSIAR, 2023
ceramic
16 x 13,2 x 11 cm
6.3 x 5.2 x 4.3 inches





ALSUMVIT, 2019-2020
polyester, polyurethane
154 x 741 x 637 cm
60,6 x 291,7 x 250,8 inches



WIGNIROM, 2018
ceramic
11 x 6 x 5 cm
4.3 x 2.4 x 2 inches



WIGNIRUS, 2018
ceramic
11 x 5 x 7 cm
4.3 x 2 x 2.8 inches



WIGNIROPS, 2018
ceramic
11 x 8 x 4 cm
4.3 x 3.1 x 1.6 inches



WIGNIROPS, 2019-2020
polyurethane and polyester
300 x 234 x 100 cm, 445 x 224 x 180 cm with stand
118,1 x 92,1 x 39,4 inches, 175 x 88 x 71 inches with stand



WIGNILOS, 2020 - 2021
Ceramic
15 x 9,5 x 8 cm
5.9 x 3.7 x 3.1 inches



WIGNIRUPS, 2020 - 2021
Ceramic
15 x 13,5 x 12 cm
5.9 x 5.3 x 4.7 inches



WIGNIRIOM, 2022
ceramic
18 x 7 x 6,5 cm
7 x 2.7 x 2.5 inches



WIGNIRIOS, 2022
ceramic
19,6 x 11,5 x 7,2 cm
7.7 x 4.5 x 2.8 inches



WIGNISOROM, 2022
ceramic
19 x 11,5 x 10 cm
7.4 x 4.5 x 3.9 inches



WIGNILOPS, 2020 - 2021
Ceramic
12,5 x 9 x 7 cm
4.9 x 3.5 x 2.7 inches



WIGNILUS, 2020 - 2021
Ceramic
10,5 x 7 x 8,5 cm
4.1 x 2.7 x 3.3 inches



WIGNILAOS, 2020 - 2021
Ceramic
14 x 11 x 7 cm
5.5 x 4.3 x 2.7 inches



WIGNIRIAS, 2020 - 2021
Ceramic
20,5 x 15 x 13 cm
8 x 6 x 5 inches



WIGNISOPS, 2020 - 2021
Ceramic
24,5 x 18,5 x 10,5 cm
9.4 x 7.3 x 4 inches



WIGNIRAPS, 2020 - 2021
Ceramic
18,5 x 16,5 x 11 cm
7.3 x 6.5 x 4.3 inches



WIGNIBOAS, 2023
ceramic
20 x 10 x 12,2 cm
7.9 x 3.9 x 4.8 inches



WIGNILIAS, 2023
ceramic
16,5 x 7 x 7,2 cm
6.5 x 2.7 x 2.8 inches



CORSIRIAMU, 2023
ceramic
34 x 15 x 15 cm
13.4 x 5.9 x 5.9 inches



CORSIMITOR, 2023
ceramic
27,3 x 11 x 10,5 cm
10.7 x 4.3 x 4.1 inches



CORSIRAMIO, 2023
ceramic
17 x 23,5 x 18,5 cm
6.7 x 9.3 x 7.3 inches



CORSIROAS, 2023
ceramic
21,7 x 10,5 x 10 cm
8.5 x 4 x 3.9 inches



CORSINIOM, 2023
ceramic
18,2 x 10,5 x 10,5 cm
7.2 x 4 x 4 inches



NOPRAKOS, 2024
3d print
22 x 7,5 x 12 cm, with plinth 29 x 15 x 15 cm
8,7 x 3 x 4,7 inches, with plinth 11,4 x 5,9 x 5,9 inches



NOPRATUM, 2023 - 2024
3d print
25,7 x 10 x 12 cm
10.1 x 3.9 x 4.7 inches



CROBOSLOEM, 2017 - 2018
ceramic
20 x 25 x 23 cm
7.9 x 9.8 x 9.1 inches



CROBOSLIEM, 2017 - 2018
ceramic
23 x 28 x 19 cm
9.1 x 11 x 7.5 inches



BRUNTUSCOLER, 2018
ceramic
50 x 34 x 34 cm
19.7 x 13.4 x 13.4 inches



BRUNTUSCOLO, 2018
ceramic
46 x 37 x 37 cm
18.1 x 14.6 x 14.6 inches



detail **BRUNTUSCOLO,** 2018
ceramic
46 x 37 x 37 cm
18.1 x 14.6 x 14.6 inches



detail **BRUNTUSCOLUP,** 2018
ceramic
45 x 40 x 38 cm
17.7 x 15.7 x 15 inches



BRUNTUSLI, 2017 - 2018
ceramic
43 x 45 x 30 cm
16.9 x 17.7 x 11.8 inches



BRUNTUSKA, 2017 - 2018
ceramic
41 x 37 x 32 cm
16.1 x 14.6 x 12.6 inches



BRUNTISFA, 2017 - 2018
ceramic
38 x 38 x 33 cm
15 x 15 x 13 inches



BRUNTUSCOLUP, 2018
ceramic
45 x 40 x 38 cm
17.7 x 15.7 x 15 inches



BRUNTUSLO, 2017 - 2018
ceramic
37 x 30 x 24 cm
14.6 x 11.8 x 9.4 inches



BRUNTUSKI, 2017 - 2018
ceramic
39 x 35 x 32 cm
15.4 x 13.8 x 12.6 inches



BRUNTUSARIO, 2022
ceramic
24,5 x 17,2 x 13 cm
9.6 x 6.8 x 5.1 inches



BRUNTISKO, 2017 - 2018
ceramic
33 x 30 x 30 cm
13 x 11.8 x 11.8 inches



BRUNTISKIE, 2017 - 2018
ceramic
29 x 26 x 30 cm
11.4 x 10.2 x 11.8 inches





detail **BRUNTISKO,** 2017 - 2018
ceramic
33 x 30 x 30 cm
13 x 11.8 x 11.8 inches



detail **BRUNTISKIE,** 2017 - 2018
ceramic
29 x 26 x 30 cm
11.4 x 10.2 x 11.8 inches



CROBIESLU, 2023
ceramic
57,5 x 47,5 x 40,5 cm
22.6 x 18.7 x 16 inches



CROBOSLAES, 2022-2023
ceramic
45,5 x 29 x 28,5 cm
18 x 11.4 x 11.2 inches



CROBOSLIAS, 2022-2023
ceramic
38 x 23 x 20,5 cm
15 x 9 x 8 inches



MINOTERSIEMO, 2023
ceramic
29 x 36 x 32 cm
11.4 x 14 x 12.6 inches



MINOTERSIAM, 2023
ceramic
29,5 x 32 x 25,5 cm
11.6 x 12.6 x 10 inches



OEBERION, 2022-2023
ceramic
58,6 x 57 x 43,5 cm
23 x 22.4 x 17 inches



CROBOSLIO, 2017 - 2018
ceramic
34H x 30 x 36 cm
13.4H x 11.8 x 14.2 inches



BRUNTUSLIE, 2018
ceramic
35 x 35 x 35 cm
13.8 x 13.8 x 13.8 inches





detail **CROBOSLIO,** 2017 - 2018
ceramic
34H x 30 x 36 cm
13.4H x 11.8 x 14.2 inches





detail **BRUNTUSLIE,** 2018
ceramic
35 x 35 x 35 cm
13.8 x 13.8 x 13.8 inches



BRUNTUSLA, 2018
ceramic
29 x 31 x 31 cm
11.4 x 12.2 x 12.2 inches



BRUNTUSKE, 2017 - 2018
ceramic
27 x 35 x 29 cm
10.6 x 13.8 x 11.4 inches



BRUNTUSDO, 2022
ceramic
17,5 x 19,5 x 16,5 cm
6.9 x 7.7 x 6.5 inches



CROBOSLIVO, 2022
ceramic
11 x 18,5 x 21,5 cm
4.3 x 7.3 x 8.5 inches



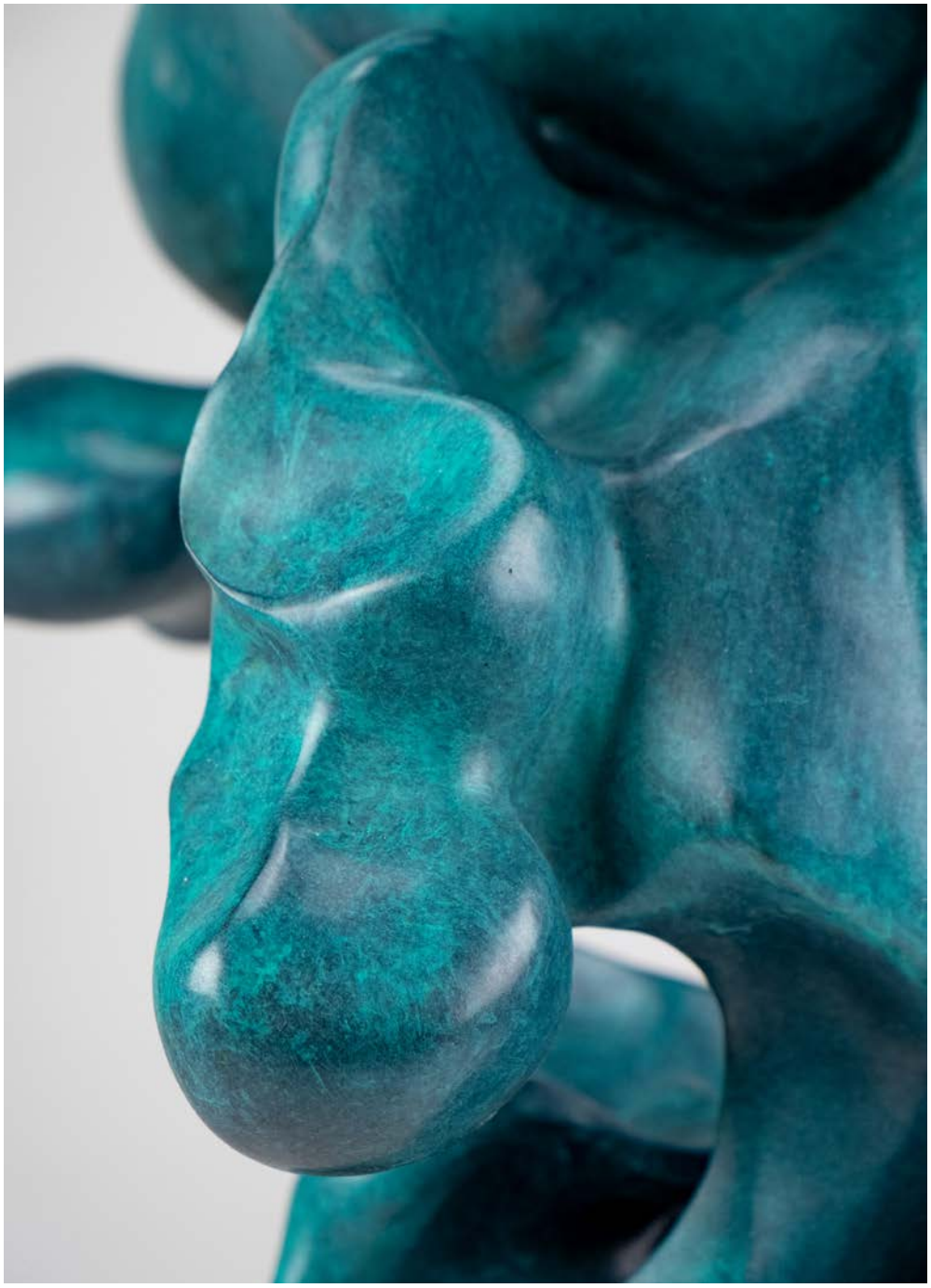
CROBOSLUCIA, 2022
ceramic
12 x 18,5 x 13 cm
4.7 x 7.3 x 5 inches



MANOSORIA, 2022
ceramic
21,5 x 29,5 x 18 cm
8.5 x 11.6 x 7 inches



POCOISARIO, 2021-2023
bronze
70 x 60 x 50 cm
27.5 x 23.6 x 19.7 inches



POCOISARIO detail



BRUNTISFA, 2017
marker, pastel pencil, print
40 x 50 cm, framed 53 x 63 cm
15.7 x 19.7 inches, framed 20.9 x 24.8 inches



CORBOLEG, 2017
marker, pastel pencil, print
50 x 40 cm, framed 63 x 53 cm
19.7 x 15.7 inches, framed 24.8 x 20.9 inches



BRUNTISKO, 2017
marker, pastel pencil, print
40 x 50 cm, framed 53 x 63 cm
15.7 x 19.7 inches, framed 20.9 x 24.8 inches



BRUNTUSLA, 2017
marker, pastel pencil, print
40 x 50 cm, framed 53 x 63 cm
15.7 x 19.7 inches, framed 20.9 x 24.8 inches



CORECHNAP, 2017
marker, pastel pencil, print
40 x 50 cm, framed 53 x 63 cm
15.7 x 19.7 inches, framed 20.9 x 24.8 inches



CROBOSLIO, 2017
marker, pastel pencil, print
40 x 50 cm, framed 53 x 63 cm
15.7 x 19.7 inches, framed 20.9 x 24.8 inches



BRUNTISKIE, 2018 - 2021
marker, pastel pencil, print
80 x 60 cm, framed 93 x 73 cm
31.5 x 23.6 inches, framed 36.6 x 28.7 inches



BRUNTUSCOLO, 2018 - 2021
marker, pastel pencil, print
80 x 60 cm, framed 93 x 73 cm
31.5 x 23.6 inches, framed 36.6 x 28.7 inches



CROBOSLIEM, 2018 - 2021
marker, pastel pencil, print
60 x 80 cm, framed 73 x 93 cm
23.6 x 31.5 inches, framed 28.7 x 36.6 inches



CROBOSLUM, 2018 - 2021
marker, pastel pencil, print
60 x 80 cm, framed 73 x 93 cm
23.6 x 31.5 inches, framed 28.7 x 36.6 inches



MINOTERCERIK, 2017 - 2021
marker, pastel pencil, print
60 x 80 cm, framed 73 x 93 cm
23.6 x 31.5 inches, framed 28.7 x 36.6 inches



MINOTERKAM, 2017 - 2021
marker, pastel pencil, print
80 x 60 cm, framed 93 x 73 cm
31.5 x 23.6 inches, framed 36.6 x 28.7 inches



MINOTERCERAM, 2017 - 2021
marker, pastel pencil, print
60 x 80 cm, framed 73 x 93 cm
23.6 x 31.5 inches, framed 28.7 x 36.6 inches



MINOTERKER, 2017 - 2021
marker, pastel pencil, print
60 x 80 cm, framed 73 x 93 cm
23.6 x 31.5 inches, framed 28.7 x 36.6 inches



MINOTERKSA, 2017 - 2021
marker, pastel pencil, print
60 x 80 cm, framed 73 x 93 cm
23.6 x 31.5 inches, framed 28.7 x 36.6 inches



MINOTERCERU, 2017 - 2021
marker, pastel pencil, print
50 x 60 cm, framed 63 x 73 cm
19.7 x 23.6 inches, framed 24.8 x 28.7 inches



MINOTERKERUM, 2017 - 2021
marker, pastel pencil, print
60 x 50 cm, framed 73 x 63 cm
23.6 x 19.7 inches, framed 28.7 x 24.8 inches



MINOTERKUS, 2017 - 2021
marker, pastel pencil, print
80 x 60 cm, framed 93 x 73 cm
31.5 x 23.6 inches, framed 36.6 x 28.7 inches



BRICEALION, 2023
3d print
43,5 x 30,5 x 27,5 cm with plinth
17 x 12 x 10.8 inches with plinth



BRICEALUM, 2023
3d print
44,5 x 28,5 x 23 cm with plinth
17.5 x 11.2 x 9 inches with plinth



NOITIANERKS, 2025
ceramic
19 x 19,7 x 13 cm
7.5 x 7.8 x 5.1 inches



NOITIANO, 2025
ceramic
34,5 x 17,5 x 15,7 cm
13.6 x 6.9 x 6.2 inches



NOITIANORA, 2025
ceramic
40 x 24,5 x 19,4 cm
15.7 x 9.6 x 7.6 inches



NOITIARUAS, 2025
ceramic
36,3 x 22,5 x 19 cm
14.3 x 8.9 x 7.5 inches



NOITIBELIAR, 2025
ceramic
29,3 x 51,8 x 26,7 cm
11.5 x 20.4 x 10.5 inches



NOITIBERAS, 2025
ceramic
34,5 x 22,3 x 20,2 cm
13.6 x 8.8 x 8 inches



NOITINELIA, 2025
ceramic
24 x 20,5 x 17 cm
9.4 x 8.1 x 6.7 inches



NOITIONELIA, 2025
ceramic
21,7 x 16 x 14,7 cm
8.5 x 6.3 x 5.8 inches



NOITIONIA, 2025
ceramic
12,6 x 12 x 8,2 cm
5 x 4.7 x 3.2 inches



NOITIONURION, 2025
ceramic
25 x 27,5 x 17,5 cm
9.8 x 10.8 x 6.9 inches



NOITIOROKAS, 2025
ceramic
30,6 x 23 x 16 cm
12 x 9 x 6.3 inches

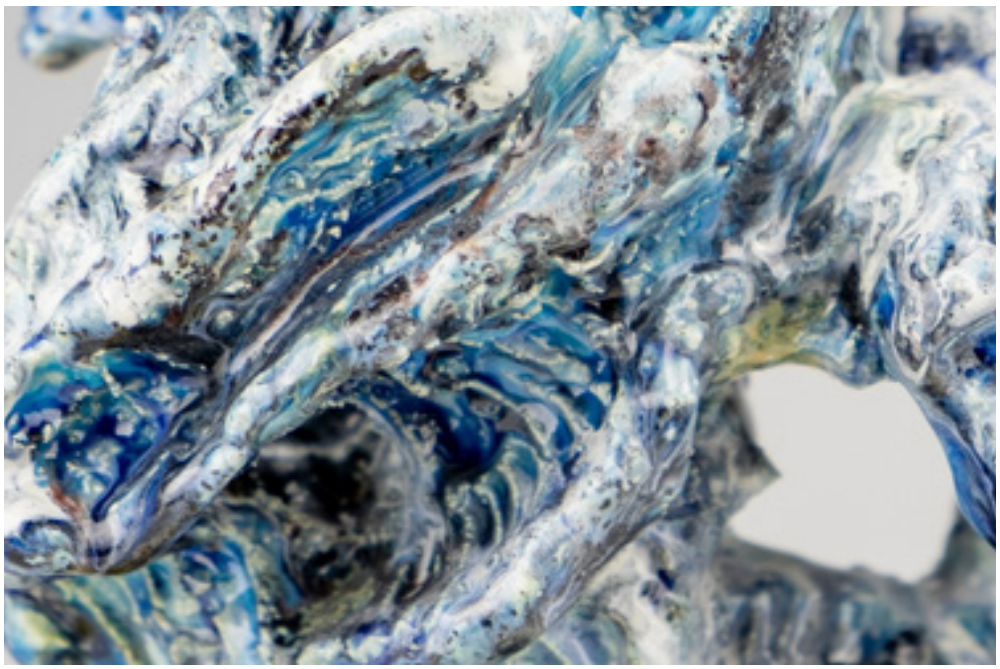


NOITIRAGON, 2025
ceramic
32,5 x 18 x 12 cm
12.8 x 7 x 4.7 inches



NOITIRAON, 2025
ceramic
35 x 23,5 x 23,7 cm
13.8 x 9.3 x 9.4 inches





NOITIRAON, 2025
Detail



NOITIREACK, 2025
ceramic
39,5 x 25,5 x 23,7 cm
15.5 x 10 x 9.3 inches



NOITIREOR, 2025
ceramic
36 x 22,5 x 21,5 cm
14.2 x 8.9 x 8.5 inches



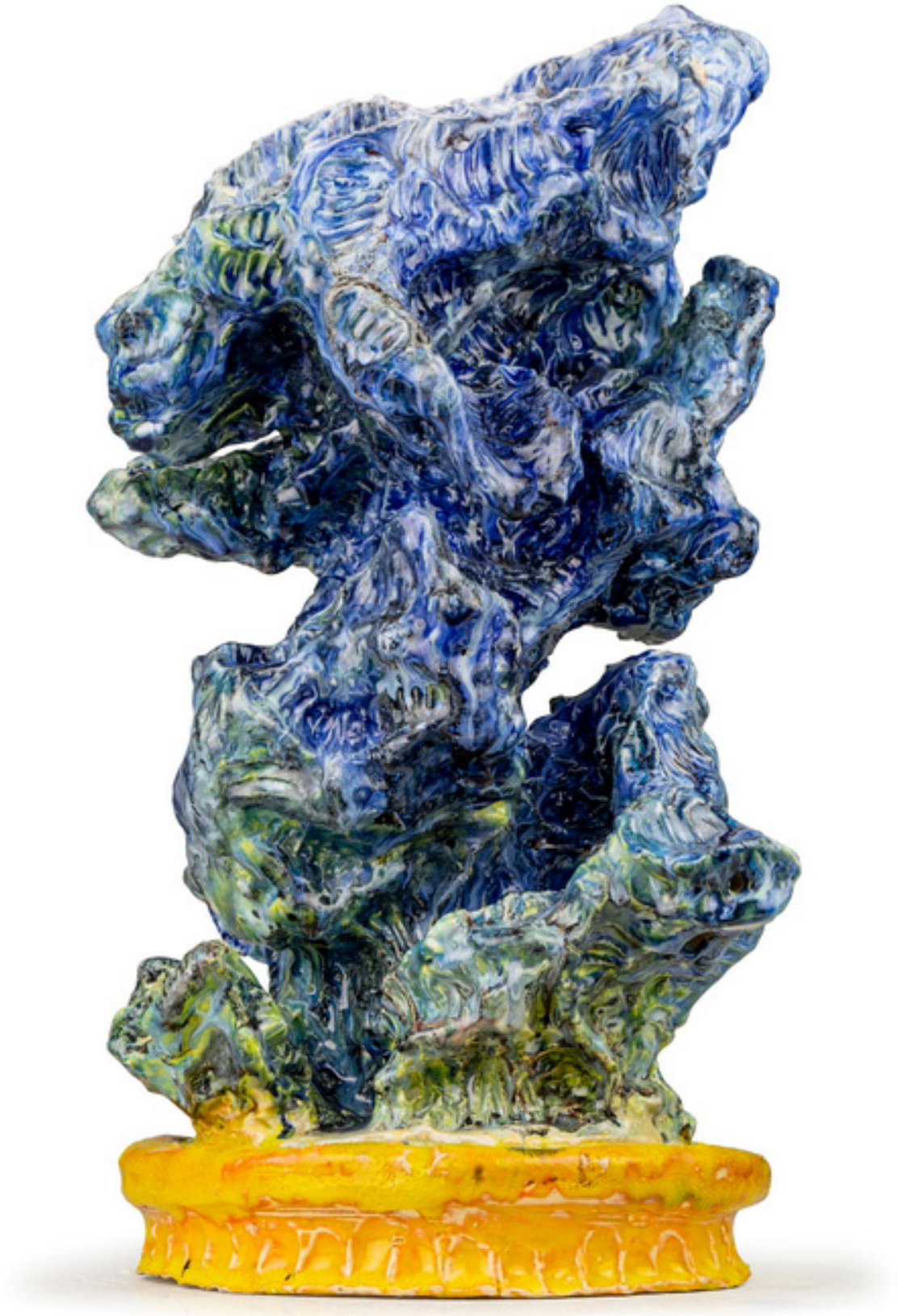
NOITIRIARTS, 2025
ceramic
41,5 x 24,7 x 19 cm
16.3 x 9.7 x 7.5 inches



NOITIRIOLA, 2025
ceramic
42 x 24,3 x 22,6 cm
16.5 x 9.6 x 8.9 inches



NOITIROKOS, 2025
ceramic
42,5 x 23,5 x 24,5 cm
16.7 x 9.3 x 9.6 inches



NOITIRVIAM, 2025
ceramic
49,8 x 27,3 x 28 cm
19.6 x 10.7 x 11 inches



NOITISELIAR, 2025
ceramic
20,7 x 20 x 15,5 cm
8.1 x 7.9 x 6.1 inches



NOITISELIOR, 2025
ceramic
17,5 x 21,7 x 15 cm
6.9 x 8.5 x 5.9 inches



OMONIRIAM, 2025
ceramic
14 x 11 x 10 cm
5.5 x 4.3 x 3.9 inches



OMONISORA, 2025
ceramic
16,5 x 15,5 x 12 cm
6.5 x 6.1 x 4.7 inches



PLETOSIAM, 2024
ceramic
48,2 x 36 x 21,5 cm
19 x 14.2 x 8.5 inches



POCOILUM, 2024
ceramic
10,7 x 10,6 x 9,5 cm
4.2 x 4.1 x 3.7 inche**s**



POCOISELIAR, 2025
ceramic
13,3 x 11 x 8,3 cm
5.2 x 4.3 x 3.3 inches



POCOISEMAI, 2025
ceramic
15,6 x 11,7 x 9,5 cm
6.1 x 4.6 x 3.7 inches



POCOISERAVO, 2025
ceramic
20,3 x 11,5 x 10,7 cm
8 x 4.5 x 4.2 inches



POCOISERICS, 2025
ceramic
22,5 x 15,5 x 12,6 cm
8.9 x 6.1 x 5 inches



POCOISERNIL, 2025
ceramic
20 x 10,5 x 10 cm
7.9 x 4.1 x 3.9 inches



POCOISIALY, 2025
ceramic
21,7 x 14,3 x 11 cm
8.5 x 5.6 x 4.3 inches



POCOISIHULY, 2025
ceramic
52,8 x 27 x 26 cm
20.8 x 10.6 x 10.2 inches



POCOISITON, 2025
ceramic
16,3 x 9,2 x 8,7 cm
6.4 x 3.6 x 3.4 inches



POCOISIVUN, 2025
ceramic
15,7 x 11,5 x 8 cm
6.2 x 4.5 x 3.1 inches



POCOISOLIUM, 2025
ceramic
18,7 x 10,6 x 9,5 cm
7.4 x 4.1 x 3.7 inches



POCOISORIA, 2025
ceramic
20 x 10,3 x 10,6 cm
7.9 x 4.1 x 4.2 inches



POCOISUNA, 2025
ceramic
11,7 x 8 x 7,3 cm
4.6 x 3.1 x 2.9 inches



POCOISUNIRO, 2025
ceramic
16,3 x 11,8 x 8,7 cm
6.4 x 4.6 x 3.4 inches



TIHUCALIO, 2024
ceramic
14 x 7,5 x 7,5 cm
5.5 x 3 x 3 inches



TIHUCALUM, 2024
ceramic
21,5 x 8 x 10 cm
8.5 x 3.1 x 4 inches



TIHUCAROIN, 2025
ceramic
14,2 x 7,5 x 6 cm
5.6 x 3 x 2.4 inches



TIHUCAZAM, 2025
ceramic
48,5 x 34,5 x 31 cm
19 x 13.6 x 12.2 inches



TIHUCEATUM, 2025
ceramic
52 x 35,5 x 27 cm
20.5 x 14 x 5 inches



TIHUCELIAR, 2025
ceramic
31,2 x 16,3 x 16,2 cm
12.3 x 6.4 x 6.4 inches



TIHUCELIN, 2024
ceramic
16,3 x 13,5 x 9 cm
6.4 x 5.3 x 3.5 inches



TIHUCEMAI, 2024
ceramic
13,7 x 9 x 9 cm
5.4 x 3.5 x 3.5 inches



TIHUCEMU, 2024
ceramic
14,5 x 9,5 x 10,3 cm
5.7 x 3.7 x 4.1 inches



TIHUCEPO, 2024
ceramic
13,3 x 8,3 x 10,5 cm
5.2 x 3.3 x 4.1 inches



TIHUCERIO, 2024
ceramic
17,5 x 14 x 13,5 cm
6.9 x 5.5 x 5.3 inches



TIHUCEVIA, 2024
ceramic
14,7 x 10 x 8,7 cm
5.8 x 4 x 3.4 inches



TIHUCIALY, 2024
ceramic
16 x 12,5 x 10 cm
6.3 x 5 x 4 inches



TIHUCILIAS, 2025
ceramic
29 x 16,5 x 13 cm
11.4 x 6.5 x 5.1 inches



TIHUCILIO, 2024
ceramic
11,3 x 9,2 x 10 cm
4.4 x 3.6 x 4 inches



TIHUCILUNI, 2024
ceramic
13 x 7,5 x 6 cm
5.1 x 3 x 2.4 inches



TIHUCILY, 2024
ceramic
16,3 x 8,2 x 10 cm
6.4 x 3.2 x 3.9 inches



TIHUCIOLA, 2024
ceramic
16,3 x 10,5 x 8,5 cm
6.4 x 4.1 x 3.3 inches



TIHUCIVUN, 2024
ceramic
15,5 x 7,2 x 9,5 cm
6.1 x 2.8 x 3.7 inches



TIHUCOLIAS, 2024
ceramic
18,7 x 14 x 11,3 cm
7.4 x 5.5 x 4.4 inches



TIHUCOLION, 2025
ceramic
56,5 x 30 x 26 cm
22.2 x 11.8 x 10.2 inches



TIHUCOLIS, 2024
ceramic
28,5 x 21,5 x 16 cm
11.2 x 8.5 x 6.3 inches



TIHUCOLIUM, 2024
ceramic
18,2 x 10 x 9 cm
7.2 x 4 x 3.5 inches



TIHUCULIA, 2024
ceramic
13,5 x 9 x 9,3 cm
5.3 x 3.5 x 3.7 inches



TIHUCULIO, 2024
ceramic
15,5 x 9 x 6,5 cm
6.1 x 3.5 x 2.6 inches



TIHUCULO, 2024
ceramic
15 x 11,5 x 7,5 cm
5.9 x 4.5 x 3 inches



TIHUCULUNI, 2025
ceramic
22,5 x 18 x 13,5 cm
8.9 x 7.1 x 5.3 inches



TIHUCUSIAR, 2024
ceramic
15,5 x 6,7 x 7 cm
6.1 x 2.6 x 2.8 inches



TIHUVALIO, 2025
ceramic
16,3 x 6,3 x 7,2 cm
6.4 x 2.5 x 2.8 inches



TIHUVASIUM, 2024
ceramic
46,5 x 28,5 x 26,2 cm
18.3 x 18.3 x 10.3 inches



TIHUVASIUM, 2024
Detail



TIHUVASU, 2024
Detail



TIHUVASU, 2024
ceramic
36,3 x 18,5 x 19 cm
14.3 x 7.3 x 7.5 inches



TIHUVELIAR, 2024
ceramic
26,3 x 20,5 x 15,5 cm
10.4 x 8.1 x 6.1 inches



TIHUVERUM, 2024
ceramic
22 x 13,2 x 10,3 cm
8.7 x 5.2 x 4 inches



TIHUVESIOR, 2024
ceramic
20,5 x 11,5 x 9,5 cm
8.1 x 4.5 x 3.7 inches



TIHUVILIAM, 2024
ceramic
34,5 x 23 x 17,5 cm
13.6 x 9 x 6.9 inches



TIHUVILIO, 2024
ceramic
34 x 25,5 x 17 cm
13.4 x 10 x 6.7 inches



TIHUVOLIAR, 2025
ceramic
47 x 39 x 33,6 cm
18.5 x 15.3 x 13.2 inches



TIHUVOLION, 2025
ceramic
35,5 x 23,5 x 17,6 cm
14 x 9.3 x 7 inches



TIHUVOLIS, 2024
ceramic
25,5 x 15 x 12,7 cm
10 x 6 x 5 inches



NOITISILAR, 2025
ceramic
30,8 x 18,3 x 16,7 cm
12.1 x 7.2 x 6.6 inches



KINOVIZORA, 2018
ceramic
3 x 24 x 24 cm
1.2 x 9.4 x 9.4 inches



KINOVIZORK, 2018
ceramic
26 x 23 x 3 cm
10.2 x 9.1 x 1.2 inches



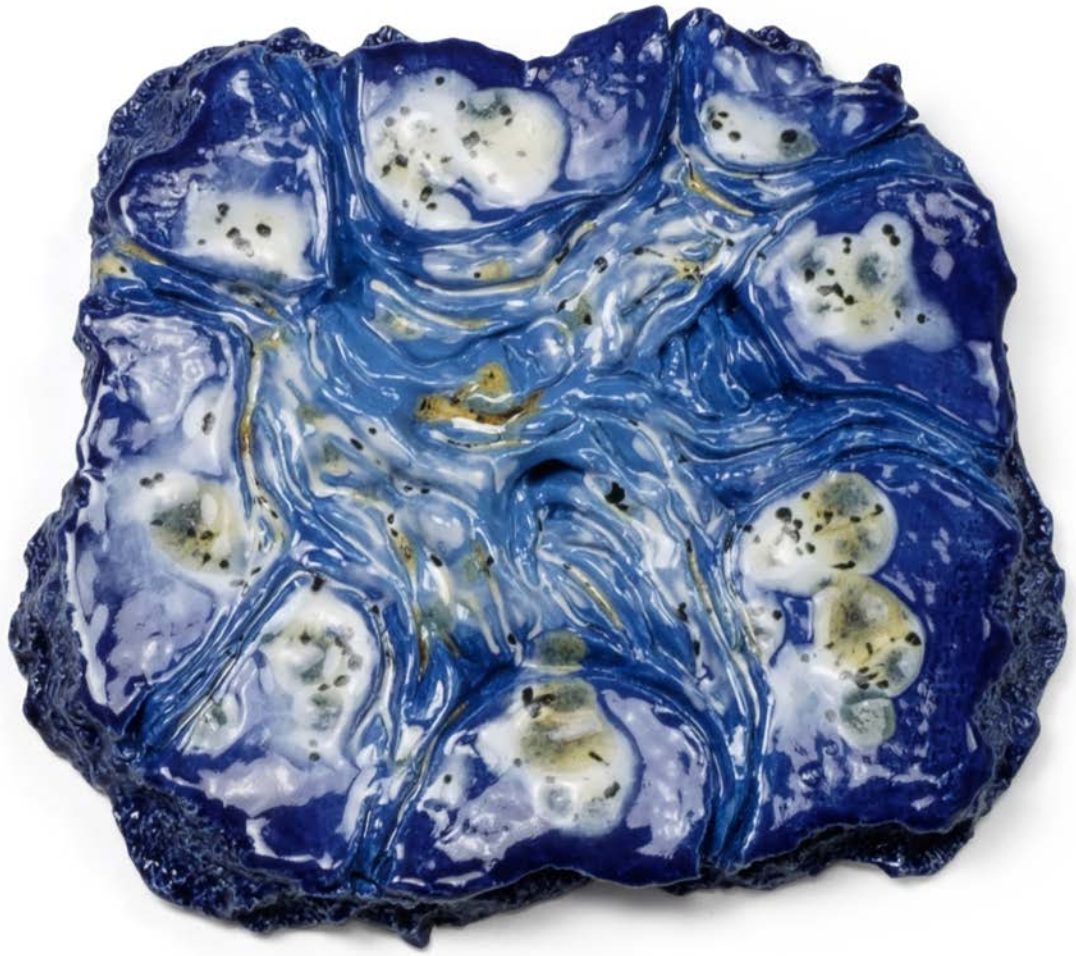
KINOTERZA, 2018
ceramic
2,5 x 21 x 33 cm
1 x 8.3 x 13 inches



KINOTANUT, 2018
ceramic
3 x 28 x 23 cm
1.2 x 11 x 9.1 inches



KINOROZOR, 2018
ceramic
15 x 15 x 2 cm
5.9 x 5.9 x 0.8 inches



KINOBLAZOK, 2018
ceramic
18 x 16 x 2.5 cm
7.1 x 6.3 x 1 inches



KINOTARIAS, 2023
ceramic, steel
35,5 x 27 x 4,3 cm
14 x 10.6 x 1.7 inches



Skin Mutation, 2016 - 2017
expo concept



Skin Mutation, 2016 - 2017
expo concept



GONBELUM, 2017 - 2019
polyurethane and polyester
48 x 30 x 25,5 cm
18.9 x 11.8 x 10 inches



MOIPERECK, 2017 - 2019
aquarel, marker, pastel pencil, print
54 x 41 cm
21.3 x 16.1 inches



MOIPEREACK, 2019
marker, pastel pencil, print
18 x 23 cm
7 x 9 inches



MOIPERIASK, 2019
marker, pastel pencil, print
30 x 21 cm
11.8 x 8.3 inches



ISHIRECK, 2016.-.2017
print
60 x 75 cm, framed 66 x 81 cm
23,6 x 29,5 inches, framed 26 x 31,9 inches



GNI_D_GH_140_apr2004, 2004
print
60 x 84 cm, framed 84 x 108 cm
23.6 x 33.1 inches, framed 33.1 x 42.5 inches



GNI_D_GH_48_jan2004, 2004
print
60 x 85 cm, framed 84 x 109 cm
23.6 x 33.5 inches, framed 33.1 x 42.9 inches



studio view: 2004 Studio Nick Ervinck - Kortemark, BE



KADNOB, 2003



KADRI I, 2003



KADRI II, 2003



exhibition view: 2005 Suger-free, Netwerk – Aalst, BE



KADRIKETS, 2004
polyester, wood, chardboard, plaster, chalk and gauze



SPULPGOD, 2003
polyester, wood, chardboard, plaster, chalk, gauze
100 x 80 x 90 cm
39.4 x 31.5 x 35.4 inches



SPULPREDNIPS, 2003
polyester, wood, chardboard, plaster, chalk, gauze
120 x 90 x 50 cm
47.2 x 35.4 x 19.7 inches



YENOH, 2003
chalk, fabric, plaster, plastic and styrofoam
35 x 35 x 50 cm
13.8 x 13.8 x 19.7 inches

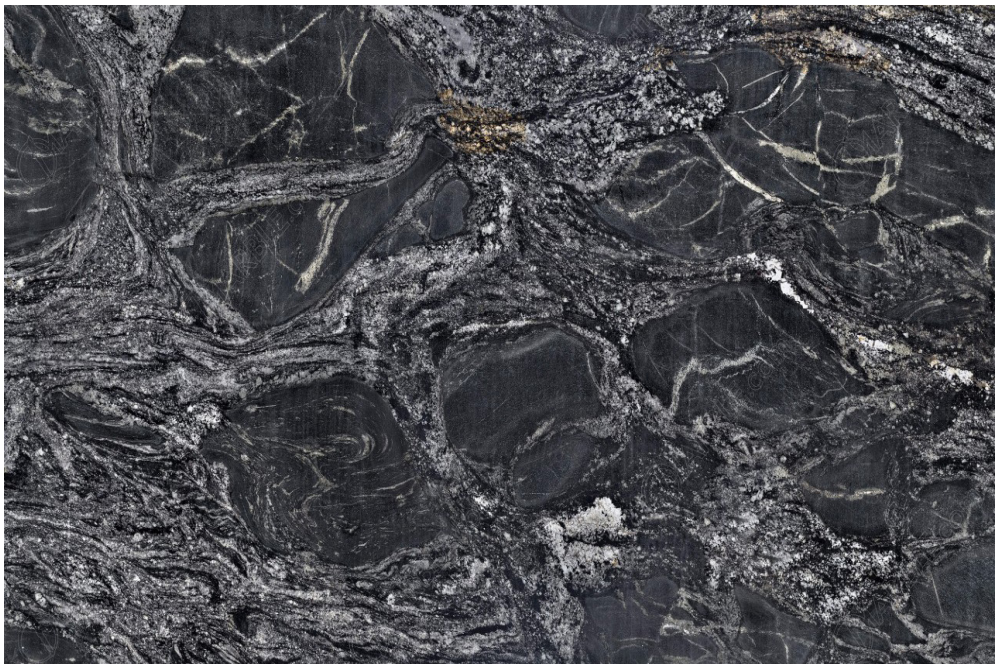


YENOH II, 2003
chalk, fabric, plaster, plastic and styrofoam
35 x 35 x 35 cm
13,8 x 13,8 x 13,8 inches



KOLIOBOREM, 2010
plaster
40 x 40 x 45 cm
15.7 x 15.7 x 17.7 inches

MARBLE MUTATION



MARBLE MUTATION

Since ancient times, marble has been the material of choice of master sculptors. The classical and dignified allure of marble statues and the fact that is has been used throughout the ages, give the spectator a feeling of timelessness.

With his marble mutations, Nick Ervinck committed to sustaining this age-old tradition. This he does in his own way: not by manipulating the marmoreal resource, but by creating a mutated form of the stone himself. Thus gaining a certain dominance over one of his biggest sources of inspiration, nature which has always controlled, and will continue to control, all living beings.

The calcite rock as we know it, has a lot of different hues and tints due to its imperfections. In staying true to this natural form, Ervinck added imperfections of his own to his building materials by adding pigments of various colours to the plaster. After polishing the statues to a shining finish, they were completed. By deliberately not adding a monochrome layer of paint the artist ensured that the gleaming and richly coloured surface endures, just like his dominion over nature.



GONTIURON, 2017 - 2019
polyester and polyurethane
22 x 34 x 36 cm
8.7 x 13.4 x 14.2 inches



BRISTALOM, 2017 - 2019
polyester and polyurethane
36 x 32 x 32 cm
14.2 x 12.6 x 12.6 inches



detail **MOIPERECK**, 2016 - 2017
print
60 x 75 cm, framed 66 x 81 cm
23.6 x 29.5 inches, framed 26 x 31.9 cm



EVORIARD, 2015
polyester and polyurethane
37 x 52 x 58 cm
14.6 x 20.5 x 22.8 inches



OEBILSUR, 2017
polyester and polyurethane
26 x 24 x 29 cm
10.2 x 9.5 x 11.4 inches



NERSUBUC, 2017
polyester and polyurethane
46 x 60 x 50 cm
18.1 x 23.6 x 19.7 inches



studio view: 2018 Studio Nick Ervinck - Lichtervelde, BE



studio view: 2018 Studio Nick Ervinck - Lichtervelde, BE



PIEKOLUX, 2017
polyester and polyurethane
44 x 30 x 25 cm
17.3 x 11.8 x 9.8 inches



BIRSTULAM, 2017
polyester and polyurethane
58 x 58 x 60 cm
22.8 x 22.8 x 23.6 inches



studio view: 2018 Studio Nick Ervinck - Lichtervelde, BE



NIRULSAM, 2018
polyester and polyurethane
58 x 60 x 67 cm
22.8 x 23.6 x 26.4 inches



OEVIRIUM, 2017 - 2019
polyester and polyurethane
33 x 34 x 33 cm
13 x 13.4 x 13 inches



OEVIRIARD, 2018 - 2019
polyester and polyurethane
20 x 25 x 24 cm
7.9 x 9.8 x 9.4 inches



OEBERSILAR, 2017 - 2019
polyester and polyurethane
24 x 33 x 29 cm
9.4 x 13 x 11.4 inches



OEBURLISKAR, 2017 - 2019
polyester and polyurethane
27 x 27 x 39 cm
10.6 x 10.6 x 15.4 inches



OEBERSUM, 2017 - 2019
polyester and polyurethane
32 x 39 x 22 cm
12.6 x 15.4 x 8.7 inches



OEBERSAR, 2019
polyester and polyurethane
25 x 27 x 23 cm
9.8 x 10.6 x 9.1 inches



OEBIRION, 2017 - 2019
polyester and polyurethane
19 x 27 x 21 cm
7.5 x 10.6 x 8.3 inches



OEBILIUM, 2017 - 2019
polyester and polyurethane
20 x 21 x 26 cm
7.9 x 8.3 x 10.2 inches



OEBILSURIOM, 2017 - 2019
polyester and polyurethane
18 x 31 x 31 cm
7.1 x 12.2 x 12.2 inches



OEBERSIL, 2017 - 2019
polyester and polyurethane
19 x 42 x 20 cm
7.5 x 16.5 x 7.9 inches



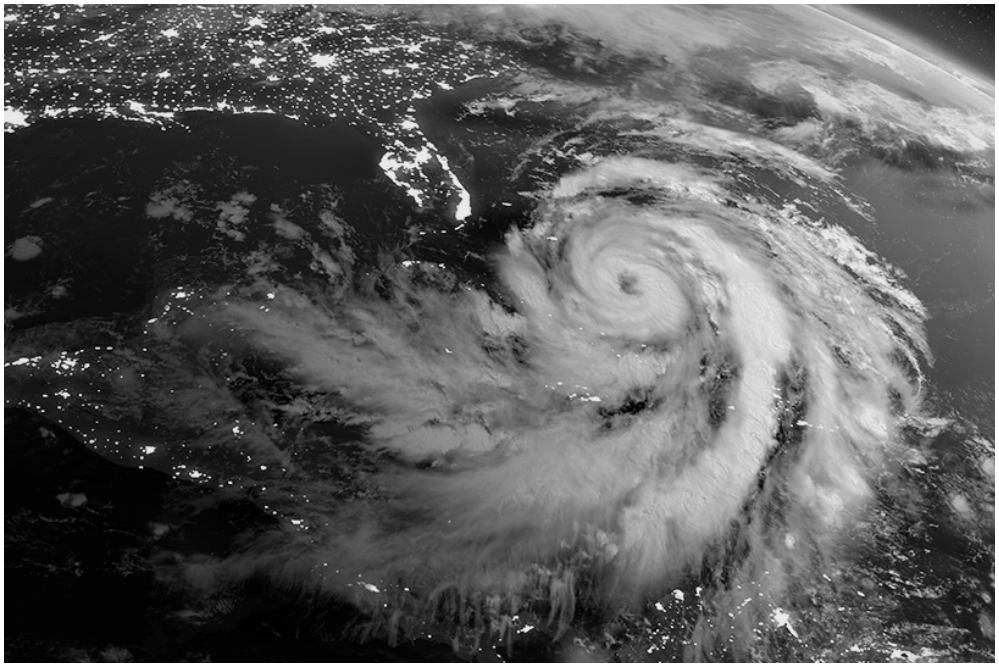
OEBRILIOM, 2017 - 2019
polyester and polyurethane
35 x 32 x 22 cm
13.8 x 12.6 x 8.7 inches

WIND MUTATION





BRETOMER, 2014
printing process



WIND MUTATION

With his wind mutations, Nick Ervinck tried to conquer the elements by capturing the continuous flow of the wind in a stagnant sculpture. Despite of growing up in an urban atmosphere, he is still strongly fascinated by nature because she keeps influencing our lives no matter where we retreat to or which boundaries we erect.

Wind knows two forms: either it exists in its pure form caused by differences in air pressure or it is the result of (fast) moving objects. Both forms have found their match in Ervinck's work. Wind caused by natural phenomena can bring about disastrous events. Apart from being tremendously destructive, hurricanes and tornadoes can take on riveting forms. These were emulated by the artist in works, and studies, like REDNOM, REDNUMIAR and REDNEYER.

The other type of wind, which is cast off from a body in motion, is visualised in sculptures including ENNERNEISE and ITSUORNET. They seem to drive at such a high speed that the air can be seen being cut in front of the vehicles and streaming alongside them. The slipstream running beside and behind the statues only increases their aerodynamicity and makes them fit perfectly in the futurist movement where energy and speed were simulated on canvas and replicated in three-dimensional sculpts.



BRETOMER, 2014
3D print (VeroClear)
20 x 35.3 x 49.5 cm
7.9 x 13.9 x 19.5 inches

3D Printed on a Stratasys Objet500 Connex3 Multi-material 3D Printer





detail **BRETOMER,** 2014
3D print (VeroClear)
20 x 35.3 x 49.5 cm
7.9 x 13.9 x 19.5 inches

3D Printed on a Stratasys Objet500 Connex3 Multi-material 3D Printer



ALTERIPS, 2014
study



LUCE, 2016 - 2017
iron, polyester and polyurethane
750 x 400 x 366 cm
295.3 x 157.5 x 144.1 inches

location: Meander Medisch Centrum – Amersfoort, NL



REDNOM, 2016
3D print
30 x 28 x 24.5 cm
11.8 x 11 x 9.6 inches



REDNOM, 2016
study



EDNAMIRAI, 2016
study



REDNAEMER, 2014
study



REDNUMIAR, 2017
study



REVEASDENIL, 2015
3D print and wood
64 x 25 x 16 cm
25.2 x 9.8 x 6.3 inches



GENIREISE, 2015
3D print
43 x 20 x 20 cm
16.9 x 7.9 x 7.9 inches



REDNEYER, 2016
study



REDNEYER, 2016 - 2023
3D print
45 x 39,5 x 27 cm, with plinth 59,3 x 39,5 x 27
17.7 x 15.5 x 10.6 inches, with plinth 23.3 x 15.5 x 10.6 inches



NARTUAT, 2020-2021
Iron, polyester and polyurethane
236 x 150 x 105 cm
92.9 x 59 x 41.3 inches



REDNOYER, 2016
study



GEWIENRO, 2018
study



LUBOMER, 2014
study



GEWIANIL, 2017
study



LIEWD, 2013
print mounted on plexiglas and covered with plexiglas
80 x 80 cm
31.5 x 31.5 inches



LAPETYL, 2017
3D print
26.5 x 14 x 17 cm
10.4 x 5.5 x 6.7 inches



ENNERLEI, 2015
3D print
13 x 14 x 37 cm
5.1 x 5.5 x 14.6 inches



ENNERNEISE, 2015
3D print
14 x 31 x 8,5 cm
5.5 x 12.2 x 3.3 inches



ORBOLAT, 2017
study



ITSUORNET, 2017
3D print
9 x 36 x 16,5 cm
3.5 x 14.2 x 6.5 inches



ORBOLAT, 2017
3D print
12 x 30 x 8 cm
5 x 12 x 3 inches

3D Printed by Stratasys on a J750 3D Printer

LINE MUTATION



LINE MUTATION

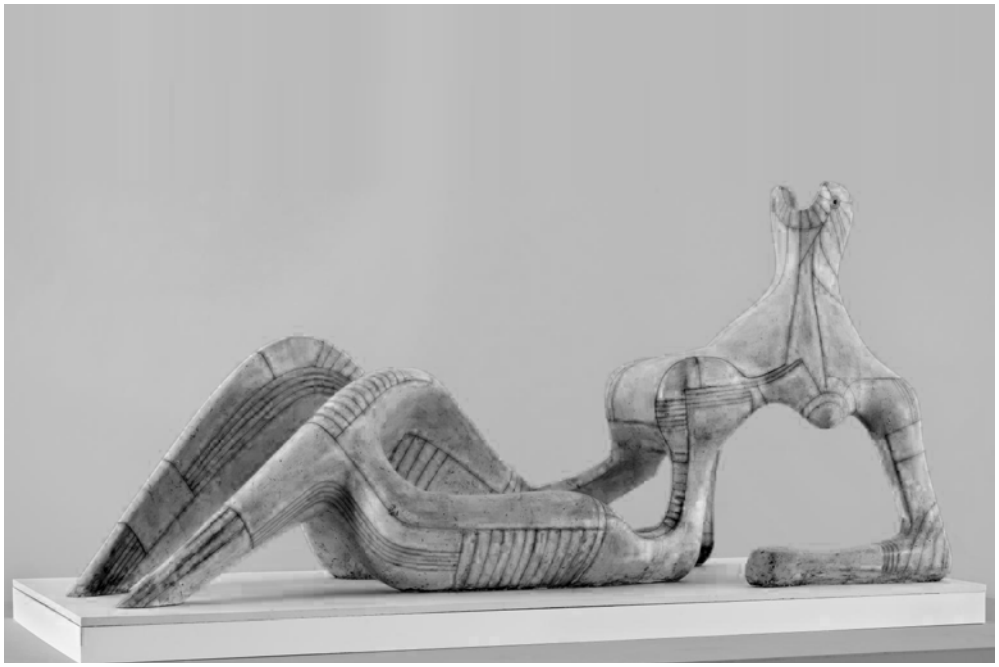
The line has been a central issue throughout art history. Some artists let these lines fade, others accentuate them. From the soft sfumato-lines in renaissance paintings to the fluid, sharply defined curls in art nouveau-decoration, artists have always seemed to search for new ways to break away from the rigid line. In the 17th century, this even resulted in an intense debate between the 'Poussinists' and the 'Rubenists', who argued about whether line or colour was more important.

Nick Ervinck succeeds in renewing this art historical discussion by creating his sculptures in a virtual world. The lines in these works do not dominate, nor does colour prevail. Rather, Nick Ervinck combines both in an innovative way. Ervinck explores how to visually merge fluid lines in an unseen, yet fascinating dynamic. The clever use of colour adds an extra dimension to the visual language, and enhances the constant motion. Not only do we recognize an irrational play of lines and colours, but also the very essence of the human cell structure and the nerve system that is held captive in a foreign body.

This energetic movement reminds us of the futuristic design language. Just as in futurism, Nick Ervinck is able to grasp movement in a still image. In a very poetic way, we recognize a colourful, dynamic sculpture. By its glossy finish, the works seem to come from a virtual world, despite the sculpture being physically made.

While designing these series of works, Nick Ervinck was inspired by both ancient South-American art from the Maya and Inca cultures, and expressive African fabrics. The influence of these traditional patterns are clearly visible in the use of colour and shapes. Yet at the same time we descry an unknown alien or cyborg style, just as in science fiction movies. Because the computer language is an inherent part of these works, tradition and innovation become intertwined. This creates a fascinating interplay between old and new, between past and future.

Reclining Figure, Henry Moore, 1939



The explosive vitality that radiates from these works is achieved by using innovative techniques and materials. Nick Ervinck continuously explores how to deploy the current techniques of 3D printing to surpass sculpture. He builds on the craftsmanship of the past by combining his background in sculpture and his ability to use modern technology to bring to life true artistic vision. While the traditional sculptor shapes his works by removing material, Nick Ervinck creates fluid forms and lines, while the empty space is equally meaningful. The potential of the use of 3D printing is endless, and offers opportunities to make a futuristic translation of sculptures of the past.

These new methods of 3D printing thus enable the artist to create an infinite movement, combining an organic, biomorphic shape with a very technical play of lines and colours. The shape of the works we perceive seems to be very elusive, and gives us the impression of being unstable, susceptible to change, a visually contingent object. Our mind tries to complete the image we see by suggesting virtual shapes which seem to correspond with the ‘outlines’, if there are any. For some of us the shape just keeps changing, keeps surrounding us. Because of this, the viewer is given a change at interpretation, which gives us a change to come in contact with that elusive universal truth that hides behind this veil we call reality.

Reclining Figure, Henry Moore, 1951



MASK MUTATION, 2018 - 2019
study



MASK MUTATION, 2018 - 2019
study



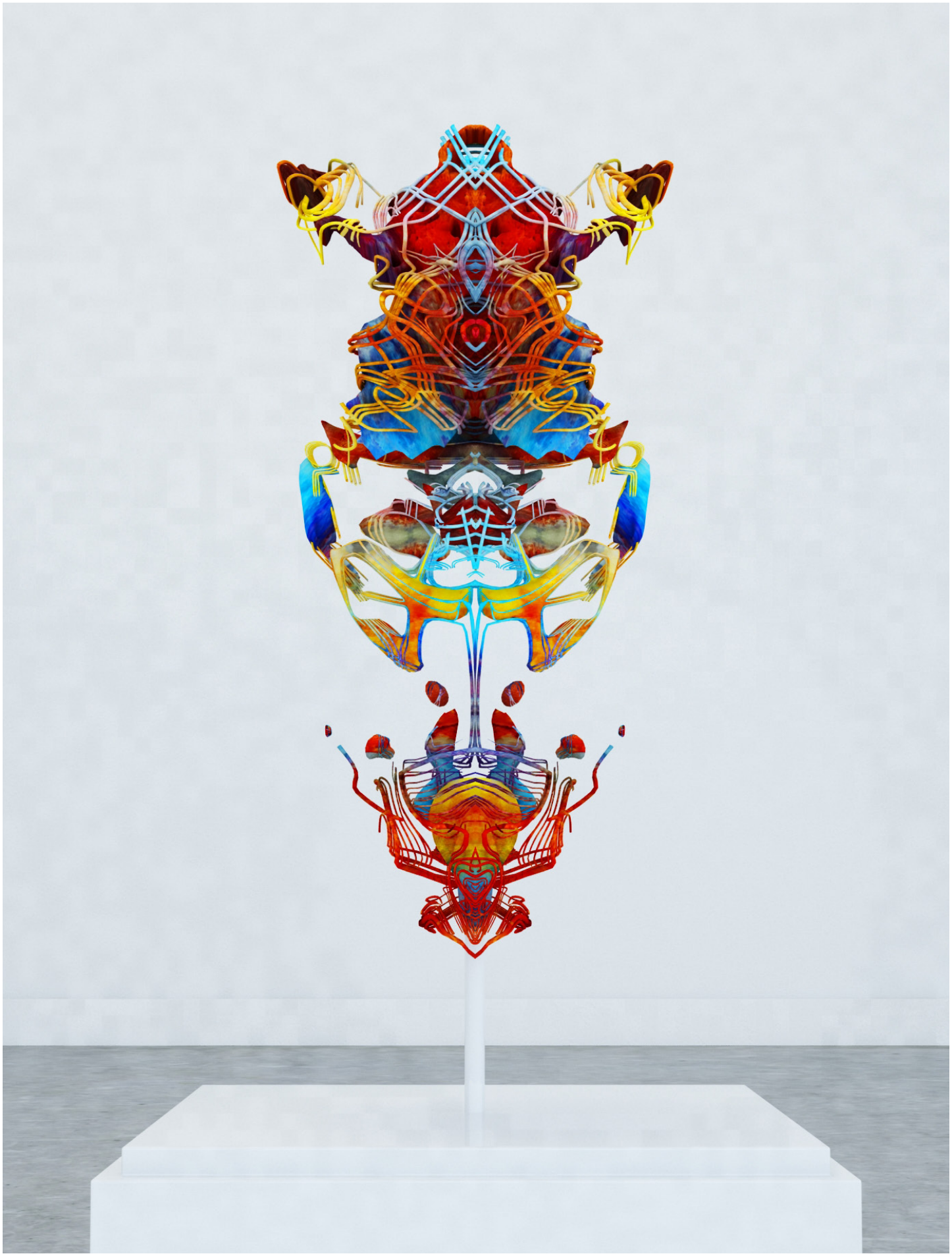
MASK MUTATION, 2018 - 2019
study



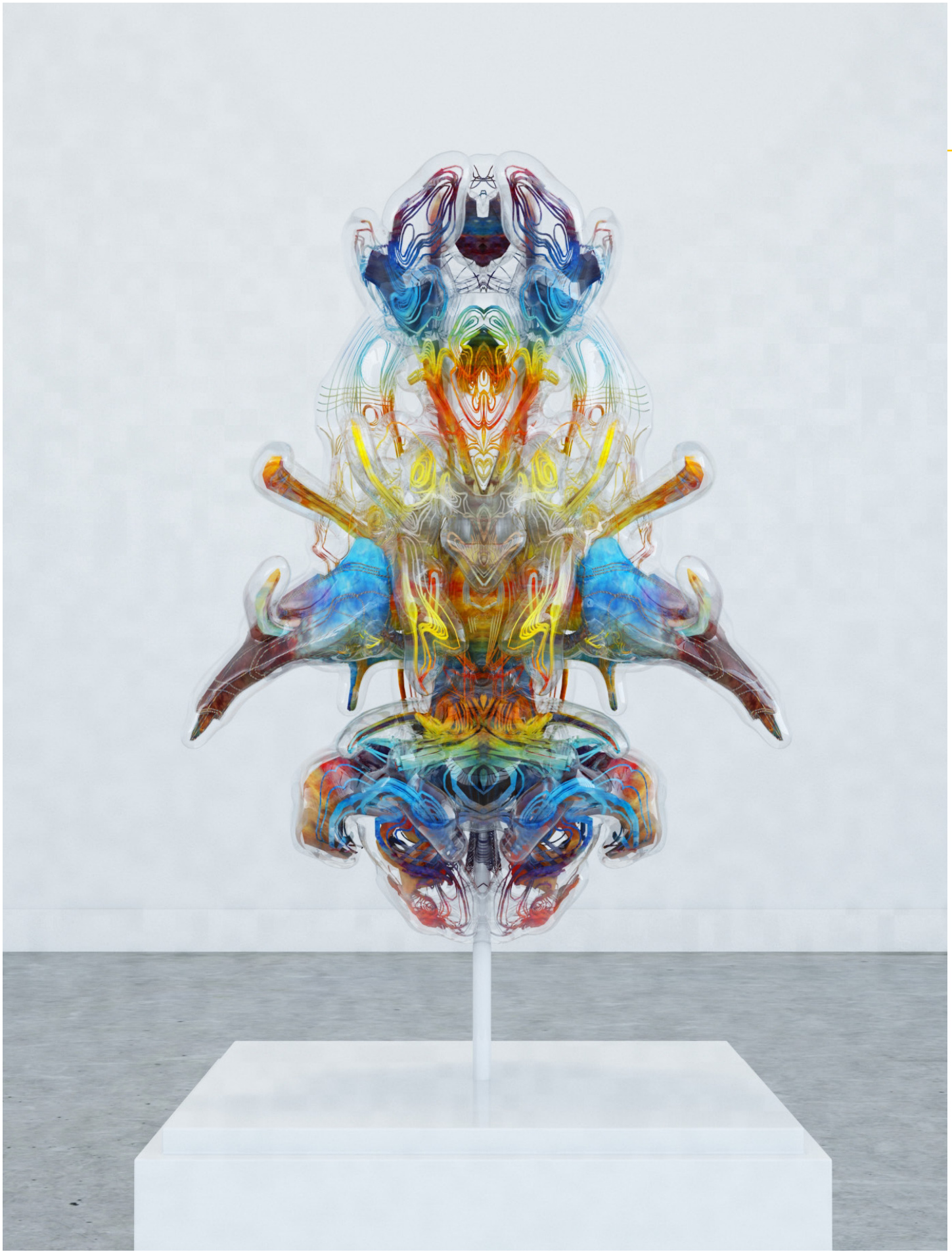
TANATIRUB, 2018 - 2019
study



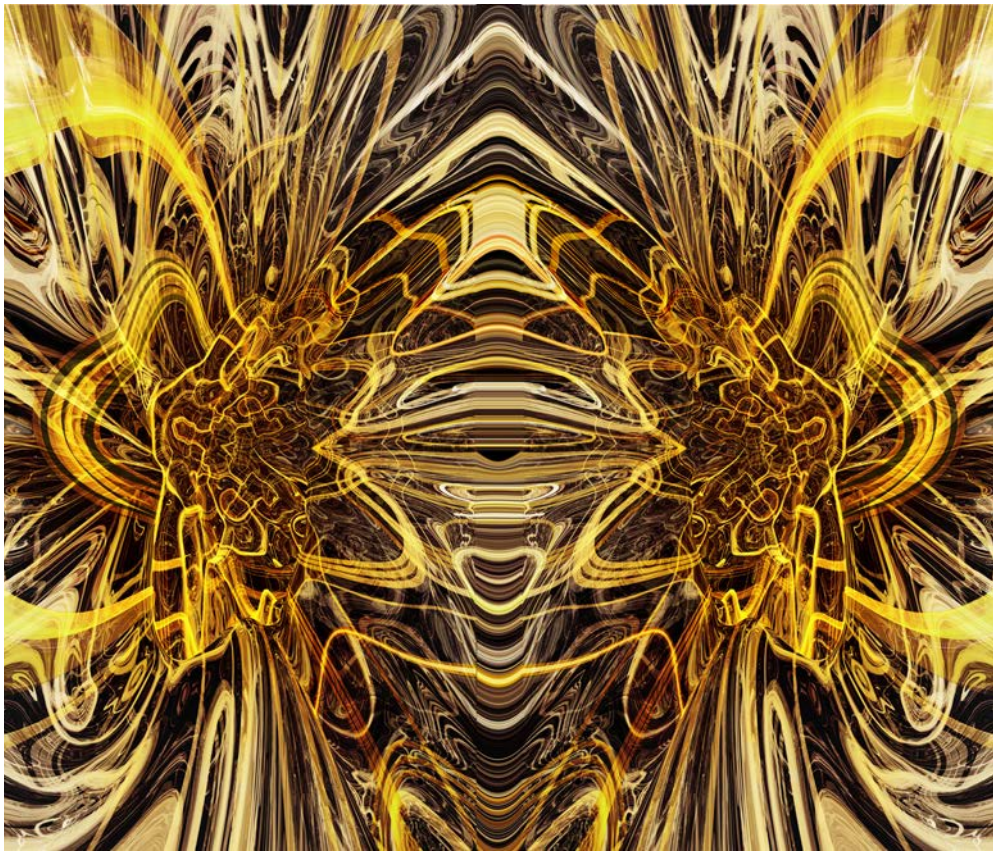
TANATIRUB, 2018 - 2019
study



Mask Mutation, 2018
study



Mask Mutation, 2018
study



ZWARGIELEJIF, 2017
print
60 x 75 cm, framed 64 x 79 cm
23.6 x 29.5 inches, framed 25.2 x 31.1 inches



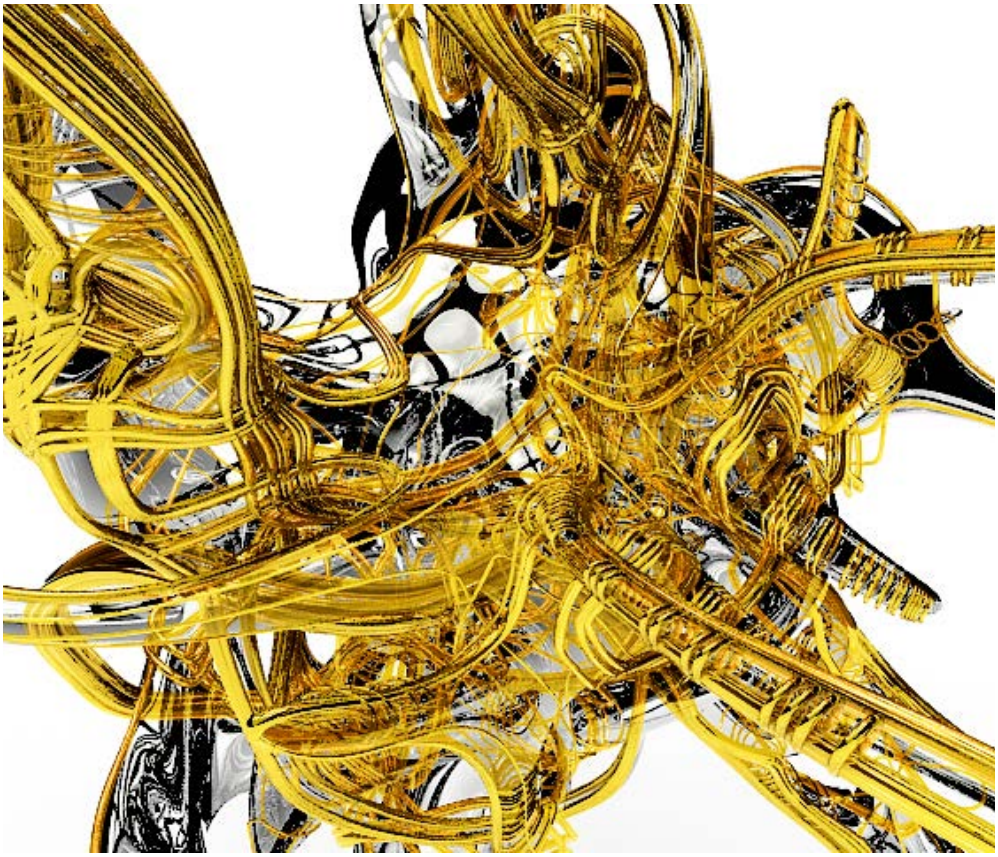
OLBERNIUM, 2017
wallprint
225 m2
2421 ft2

print
200 x 200 cm, framed 206 x 206 cm
78.7 x 78.7 cm, framed 81.1 x 81.1 cm



GARZWIELEJIF, 2017
print mounted on plexiglas and covered with plexiglas
105 x 185
41.3 x 72.8 inches

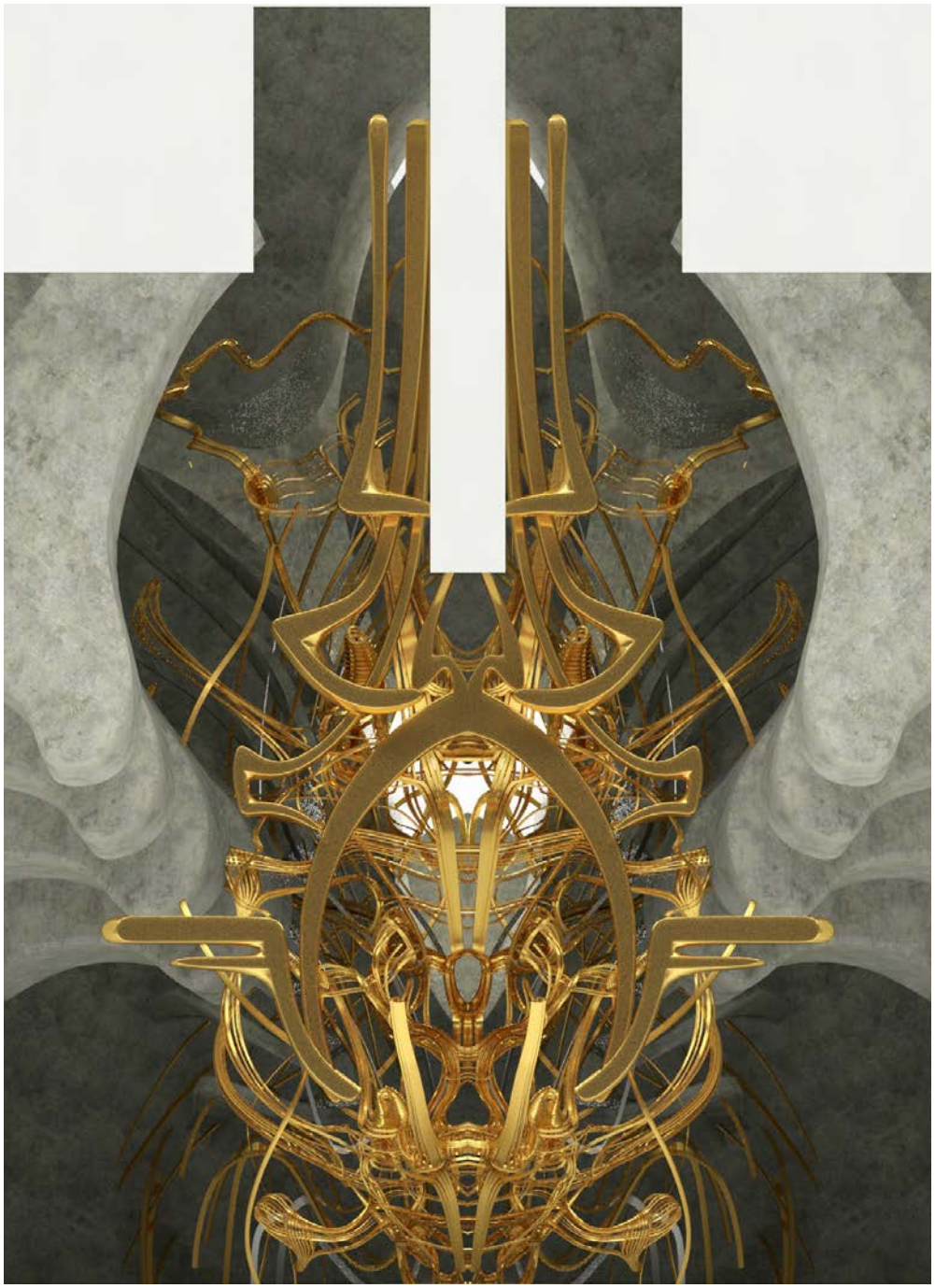
print
30 x 42 cm, framed 44 x 56 cm
11.8 x 16.5 inches, framed 17.3 x 22 inches



OLBERNIAR, 2017
print
60 x 75 cm, framed 64 x 79 cm
23.6 x 29.5 inches, framed 25.2 x 31.1 inches



OLBERNIASU, 2018 - 2021
marker, pastel pencil, print
110 x 180 cm, framed 134 x 204 cm
43.3 x 70.9 inches, framed 53 x 80 inches



MALBERNIAR, 2017
study



SODNOTTOB, 2015 - 2016
print on champagne cap
3 x 3 cm
1.2 x 1.2 inches



GNILICER, 2014
3D print (VeroClear)
18 x 28 x 50 cm
7.1 x 11 x 19.7 inches

3D Printed on a Stratasys Objet500 Connex3 Multi-material 3D Printer



WOLFKIAM, 2015
3D Print
26 x 49 x 20 cm
10 x 19 x 7.8 inches

3D printed on a Stratasys full-color multi-material J750 3D Printer



ZWOLGWIELEJIF, 2017
print
30 x 42 cm
11,8 x 16,5 inches



DONBOLOB, 2015
3D print
10 x 12 x 8 cm
3.9 x 4.7 x 3.1 inches

3D printed by Stratasys



BOARIAKO, 2022
ceramic
9 x 17,2 x 11 cm
3.5 x 6.8 x 4.3 inches



BOARIARI, 2022
ceramic
7,5 x 16 x 9,5 cm
3 x 6.3 x 3.7 inches



BOARIAS, 2022
ceramic
7,5 x 16,5 x 11 cm
3 x 6.5 x 4.3 inches



BOARIASAM, 2022
ceramic
9 x 15 x 12,5 cm
3.5 x 5.9 x 4.9 inches



BOARIASEM, 2022
ceramic
8 x 15,5 x 11,5 cm
3.1 x 6 x 4.5 inches



BOARIASI, 2022
ceramic
9,2 x 10,5 x 12,5 cm
3.6 x 4 x 4.9 inches



BOARIASO, 2022
ceramic
6,5 x 13,5 x 12 cm
2.6 x 5.3 x 4.7 inches



BOARIASU, 2022
ceramic
7 x 13 x 11 cm
2.7 x 5.1 x 4.3 inches



BOARIASUMA, 2022
ceramic
7,5 x 16 x 11,5 cm
3 x 6.3 x 4.5 inches



BOARIATERKS, 2022
ceramic
8 x 14,5 x 13 cm
3.1 x 5.7 x 5.1 inches



BOARIATIO, 2022
ceramic
8,5 x 15 x 12,5 cm
3.3 x 5.9 x 4.9 inches



BOARIAZU, 2022
ceramic
7,3 x 13,5 x 10,5 cm
2.8 x 5.3 x 4.1 inches



BOARILIA, 2022
ceramic
7,5 x 14,5 x 9,5 cm
3 x 5.7 x 3.7 inches



BOARILOS, 2022
ceramic
7 x 12,5 x 10,3 cm
2.7 x 4.9 x 4 inches



BOARILUS, 2022
ceramic
6,3 x 13 x 13 cm
2.5 x 5.1 x 5.1 inches



BOARIOS, 2022
ceramic
7,5 x 16,5 x 10 cm
3 x 6.5 x 3.9 inches



BOARIOSAM, 2022
ceramic
7 x 15 x 10,5 cm
2.7 x 5.9 x 4.1 inches



BOARITER, 2022
ceramic
10,5 x 16,5 x 10 cm
4 x 6.5 x 3.9 inches



BOARITIOS, 2022
ceramic
9,5 x 14,5 x 12,5 cm
3.7 x 5.7 x 4.9 inches



BOARIUSA, 2022
ceramic
7 x 13 x 12 cm
2.7 x 5.1 x 4.7 inches





DONBOLIOAS, 2022
bronze
20,9 x 30 x 23 cm
8.2 x 11.8 x 9 inches





DONBLODIA, 2022
bronze
20,9 x 23,3 x 30 cm
8.2 x 9.2 x 11.8 inches





DONBOLOBO, 2022
bronze
21 x 30 x 23,4 cm
8.3 x 11.8 x 9.2 inches





DONDOBLOB, 2022
bronze
20,9 x 30 x 23,3 cm
8.2 x 11.8 x 9.2 inches



ASUDICER, 2015-2016
study



TREDAVIAM, 2015
3D print
26 x 45.5 x 20 cm
10.2 x 17.9 x 7.9 inches

3D Printed on a Stratasys full-color, multi-material J750 3D Printer



NARICER, 2016
study



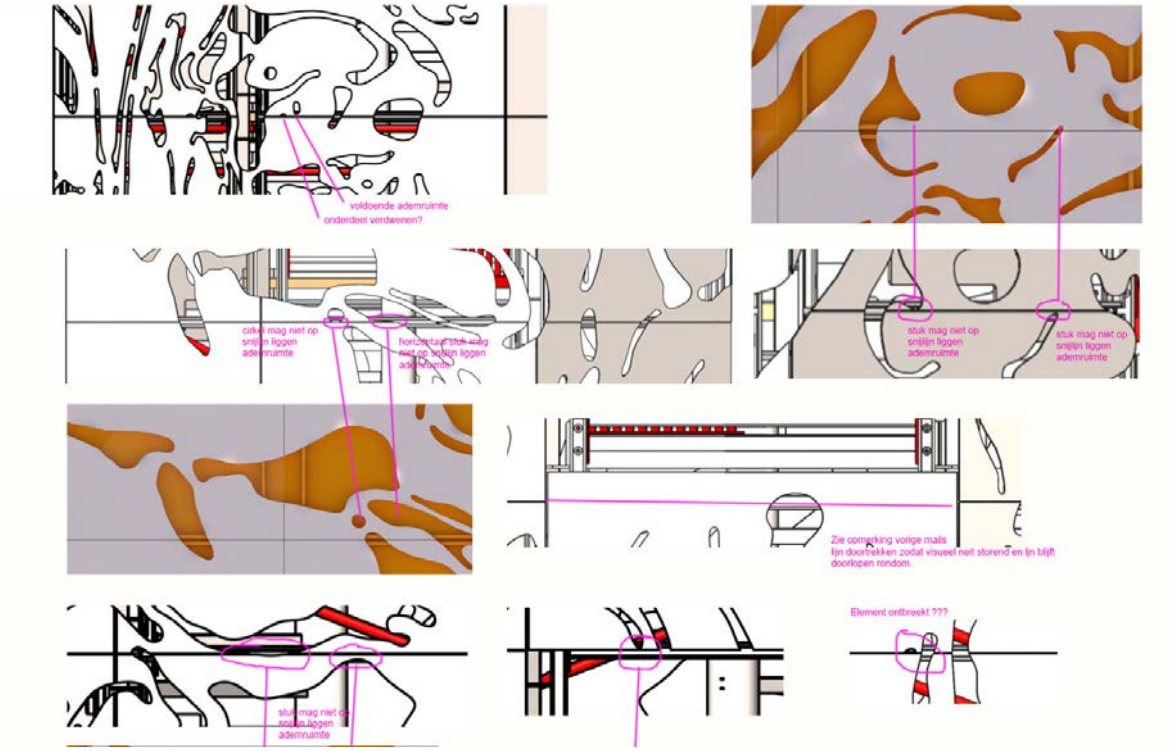
ROBASCHIE, 2017
study



BOLBEFOE, 2015
blind press



BIBAFOE, 2018
print
36 x 52 cm, framed 50 x 66 cm
14.2 x 20.5 inches, framed 19.7 x 26 inches



BIBAFOE, 2016 - 2018
study



BIBAFOE, 2016 - 2018
study



BIBAFOE, 2016 - 2018
steel
800 x 370 x 370 cm
315 x 145.7 x 145.7 inches

location: Kinderdagverblijf - Anderlecht, BE

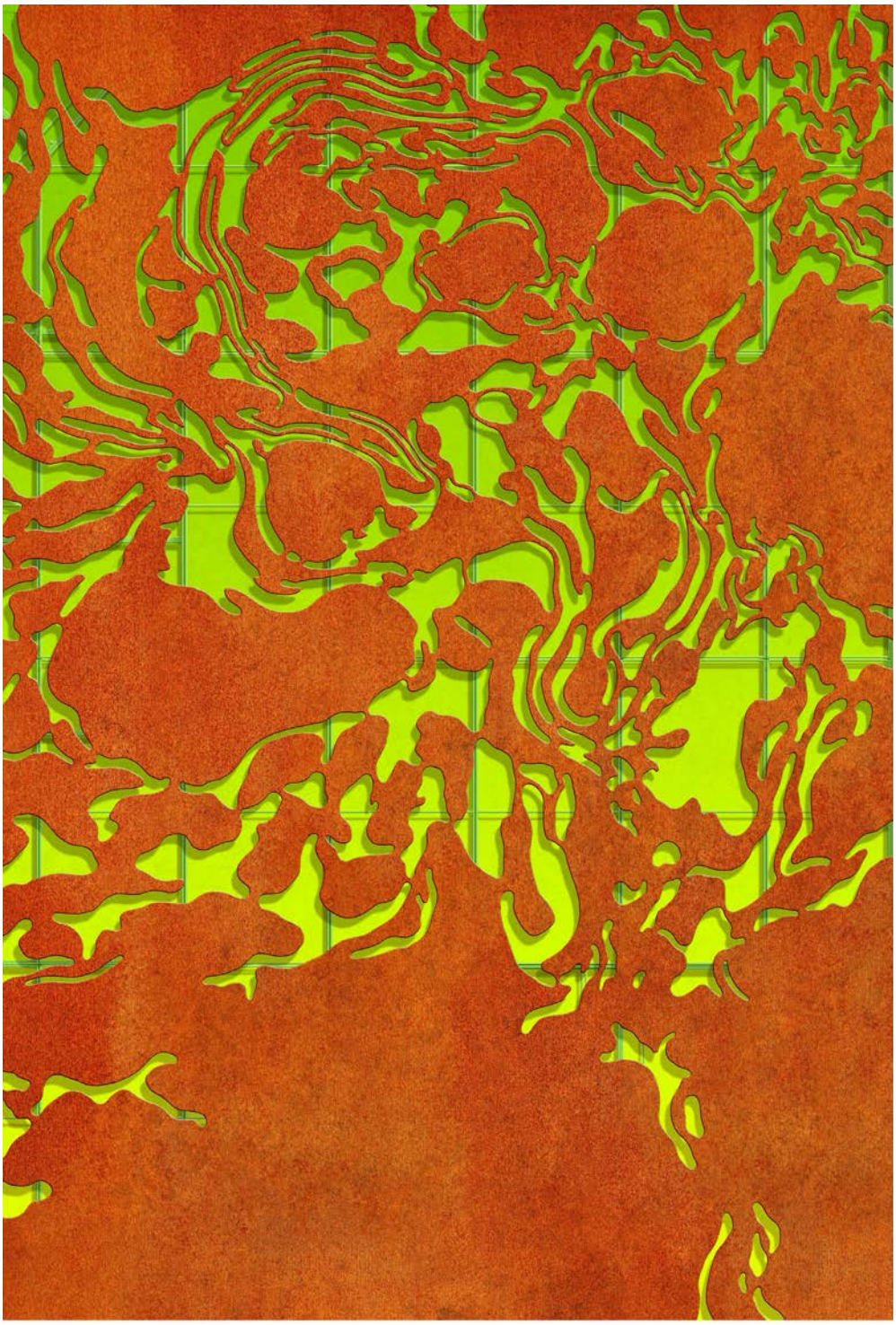


studio view: 2017 Studio Nick Ervinck - Lichtervelde, BE

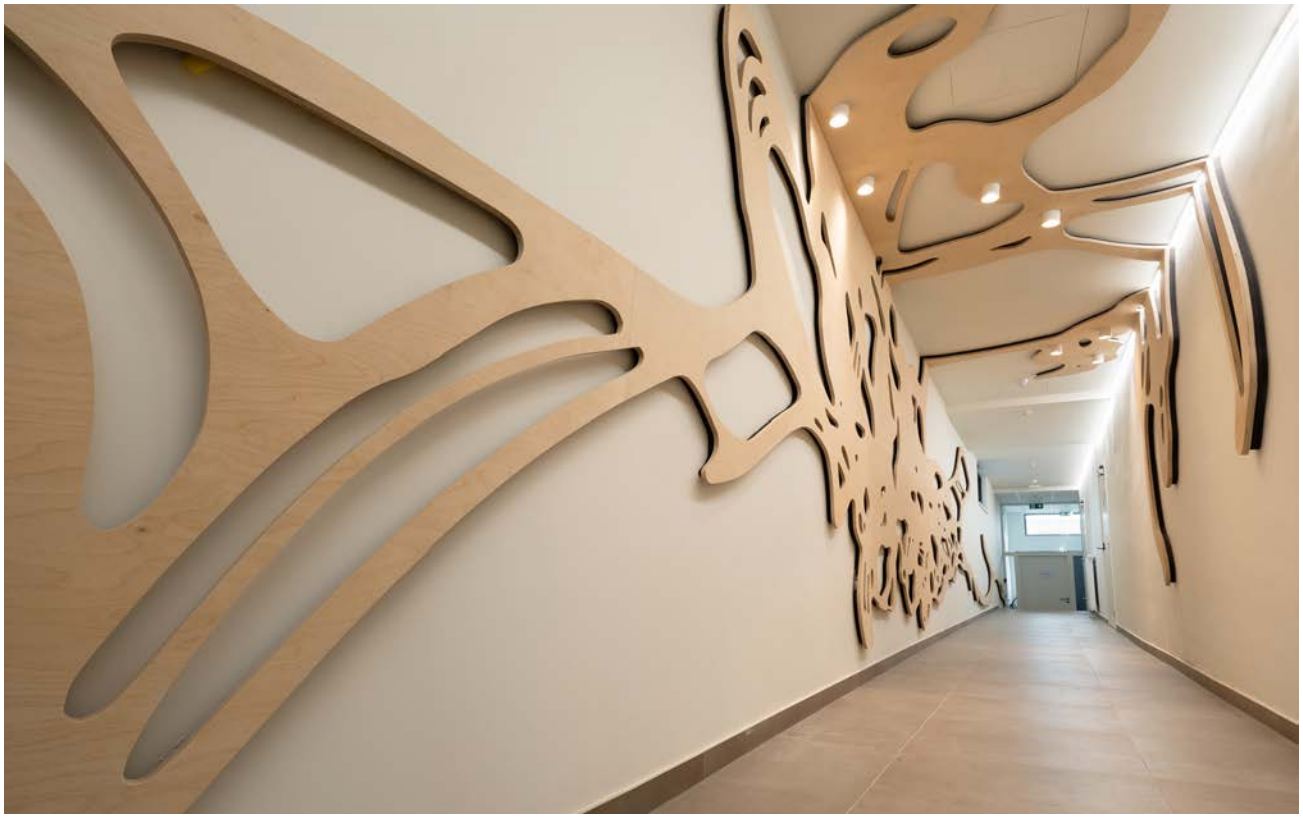


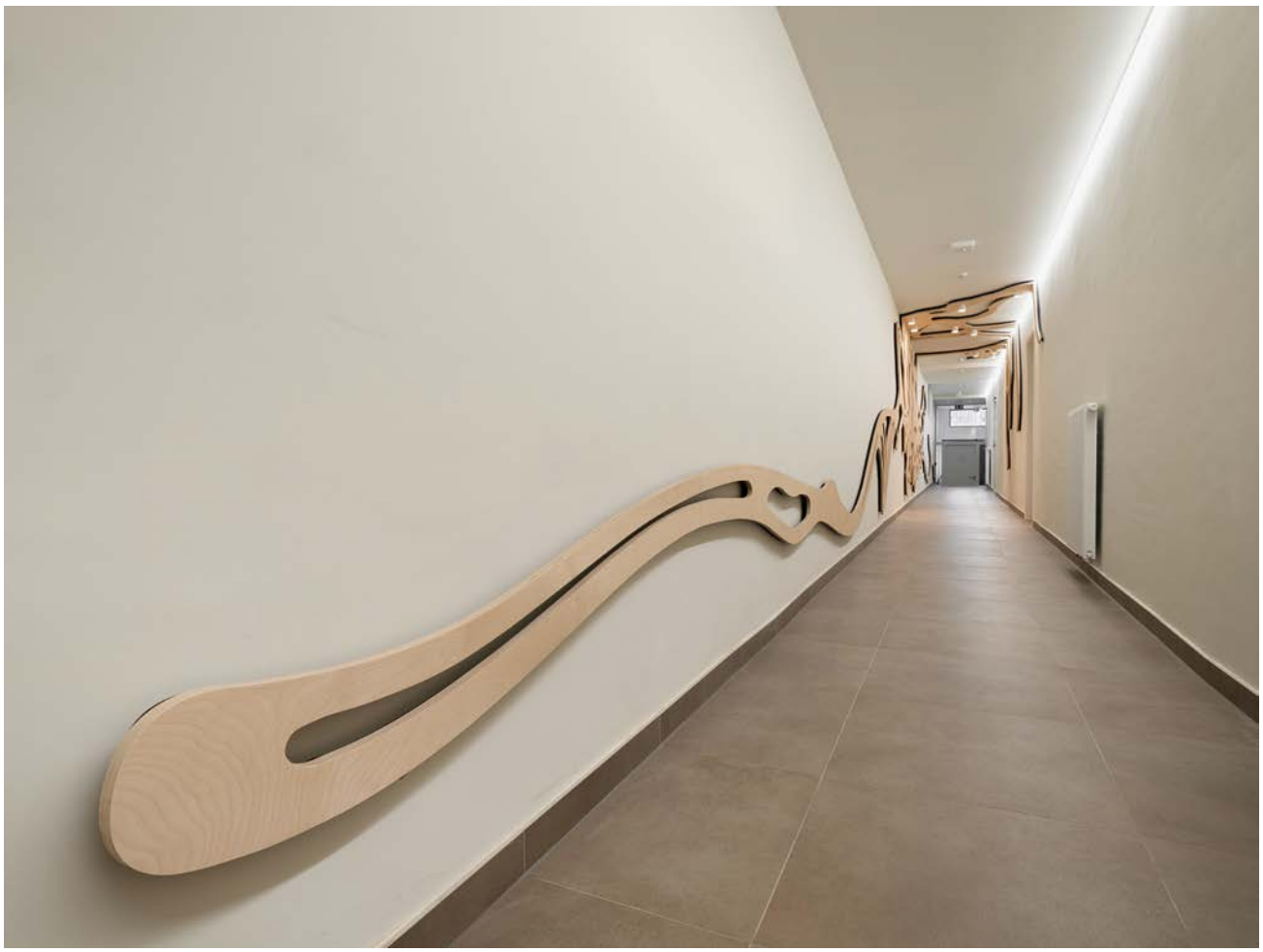
WIBIETOE, 2016 - 2017
weathering steel
180 m2
1938 ft2

location: Groene School - Anderlecht, BE



WIBIETOE, 2017
print
36 x 52 cm, framed 50 x 66 cm
14.2 x 20.5 inches, framed 19.7 x 26 inches





OLBERNIATI, 2022
wood
300 x 2800 x 140 cm
118 x 1102 x 55 inches

Location: Bethanie Kortrijk - BE



PLETUNIRIUM, 2023 - 2024
3d print
34 x 10,5 x 10,5 cm
13.4 x 4.1 x 4.1 inches



PLETUNIRIUM, 2023 - 2024
3d print
19 x 6 x 6 cm
7.5 x 2.4 x 2.4 inches





BOLBEMIR, 2015
wall painting
c. 40 m2
c. 430 ft2

exhibition view: 2015 GNI-RI sep2015, CBK - Emmen, NL



BOLBEMIT

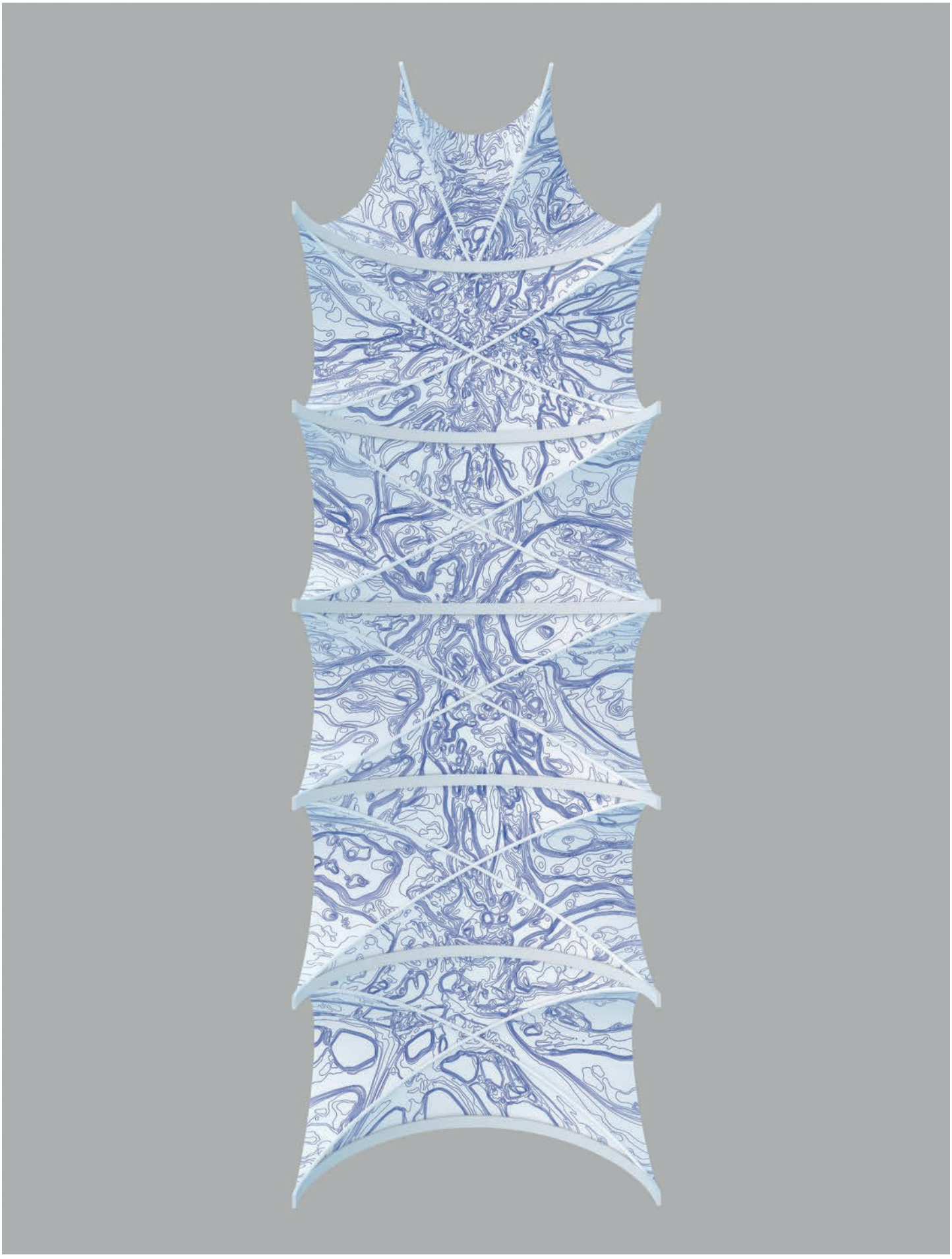
The rib vault of the Clarenhof Chapel in Hasselt seems to be covered with Dutch Delft tiles, popular blue painted pottery made in and around Delt (the Netherlands) in the 16th century. In reality this ceiling is the result of the creative interplay between the digital design and the meticulously painting.

The design is spread out on the ceiling as a spider web and has its basis in a series of digital designed ‘blob sculptures’: computer generated forms that question the rigidity and immobility of the architectural stucture. This tension between blobs and boxes is a recurring theme in the work of Nick Ervinck and is reflected by applying different copy-paste techniques of 3D technology in sculpture.
These forms are however not permanently situated in the virtual space but were turned back in a graphic abstraction. The result is a dynamic line drawing that refers to the traditional graphic techniques, but also to contemporary grafitti, street art and digital design. In his work Ervinck therefore questions the compatiblity between the virtual and actual space and focuses on the in situ relationship between sculpture and architecture.

Painting the ceilings of churches has a long history. While artists during the Middle Ages applied biblical scenes in seperate compartments, painters in the Renaissance and Baroque wanted to ‘open up’ the ceiling by displaying clouds scenes and floating putti (think of Michelangelo’s Sistine Chapel and the dazzling frescoes from Andrea Pozzo).

BOLBEMIT, 2013 – 2014
wall painting
c. 200 m2
c. 2152 ft2

location: WZC Clarenhof – Hasselt, B
A2O architects



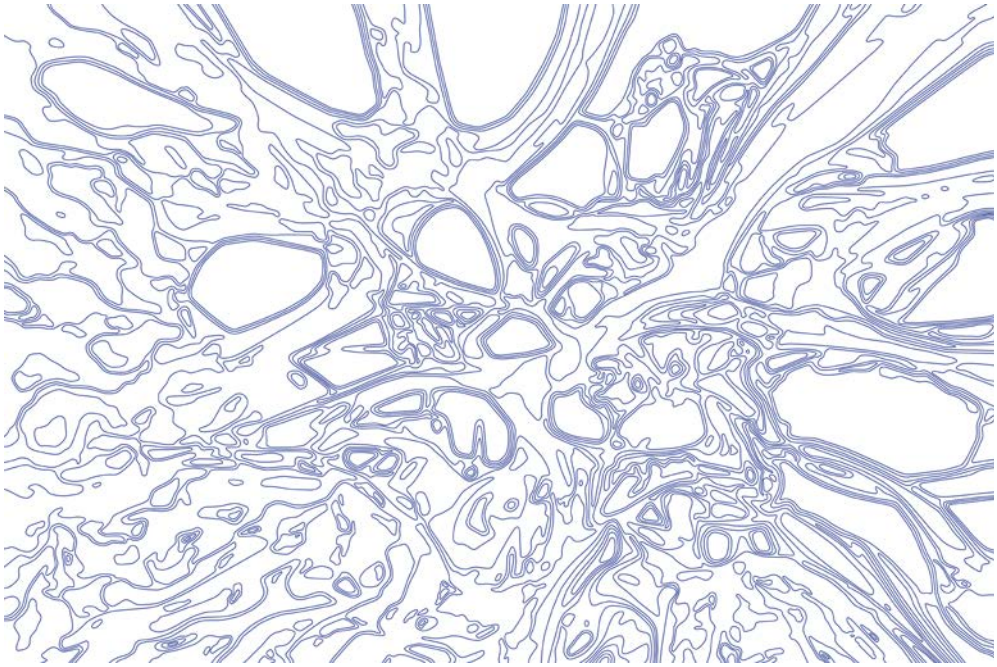
BOLBEMIT, 2013 – 2014
wall painting
c. 200 m2
c. 2152 ft2

location: WZC Clarenhof – Hasselt, B
A20 architects

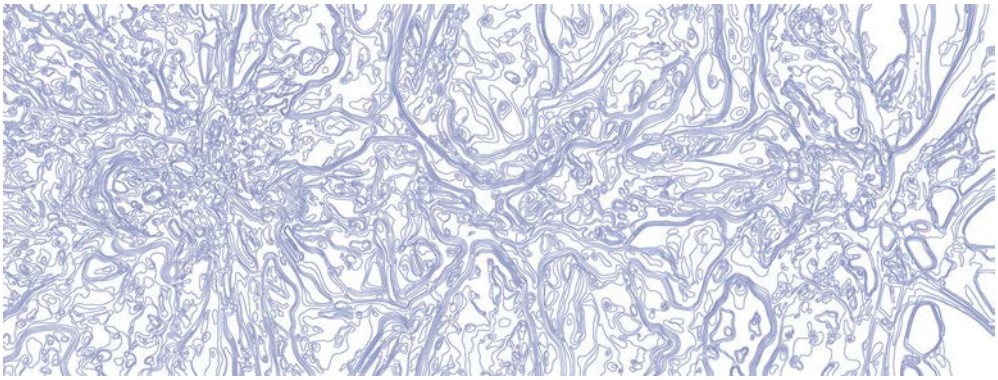


BOLBEMIT, 2013 – 2014
wall painting
c. 200 m2
c. 2152 ft2

location: WZC Clarenhof – Hasselt, B
A2O architects



BOLBEMIT, 2015
print
36 x 51 cm
14.2 x 20.1 inches



BOLBEMIT, 2014
print
75 x 200 cm, framed 108 x 233 cm
29.5 x 78.7 inches, framed 42.5 x 91.7 inches



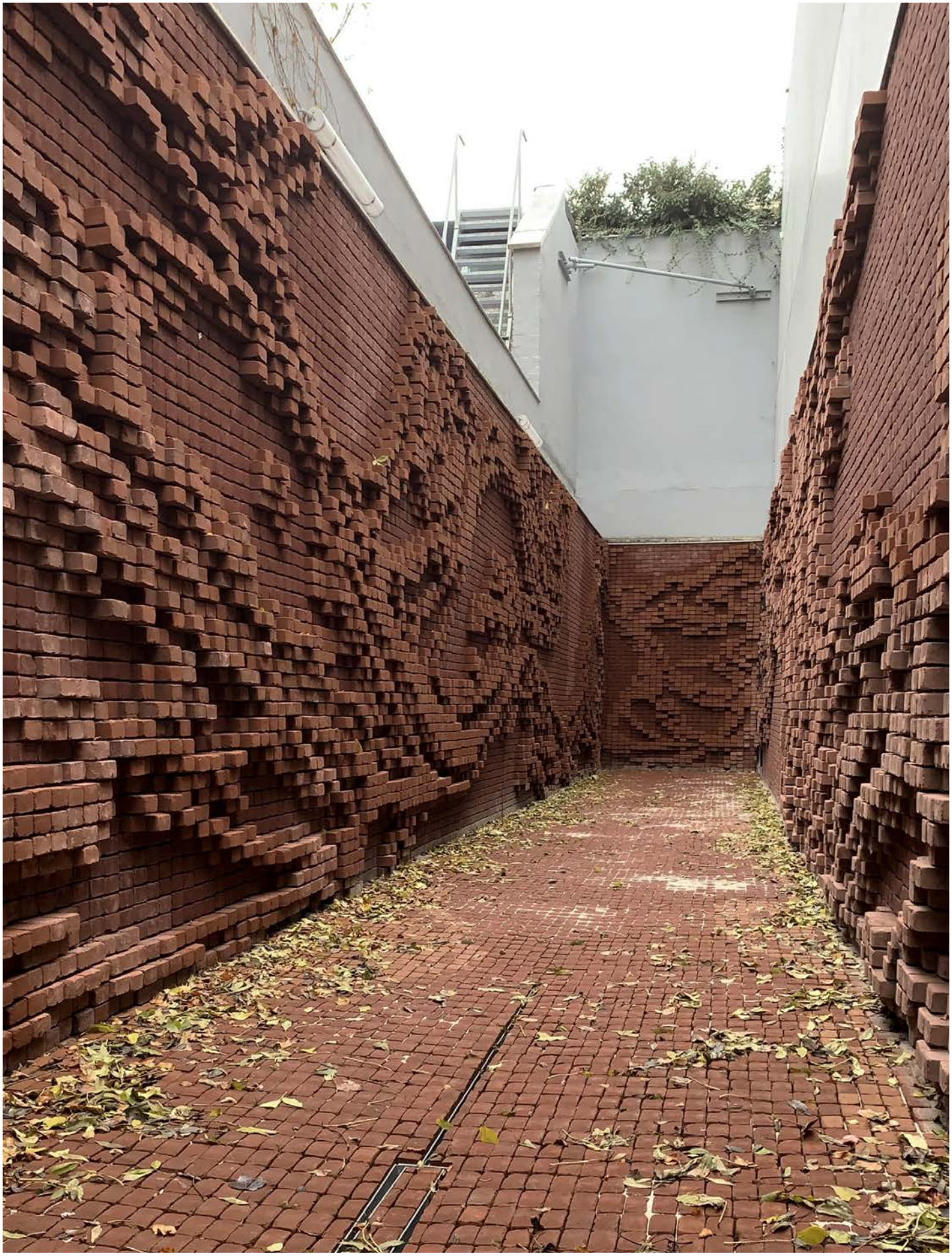
BOLBENIL, 2014
iron
120 x 2800 x 4 cm
47.2 x 1102.4 x 1.6 inches

location: WZC Riethove - Oudenburg, BE



DAJTROC, 2012
lamps and tiles
1800 x 2300 cm
708,7 x 905.5 inches

location: WZC ‘t Hof - Lichtervelde, BE

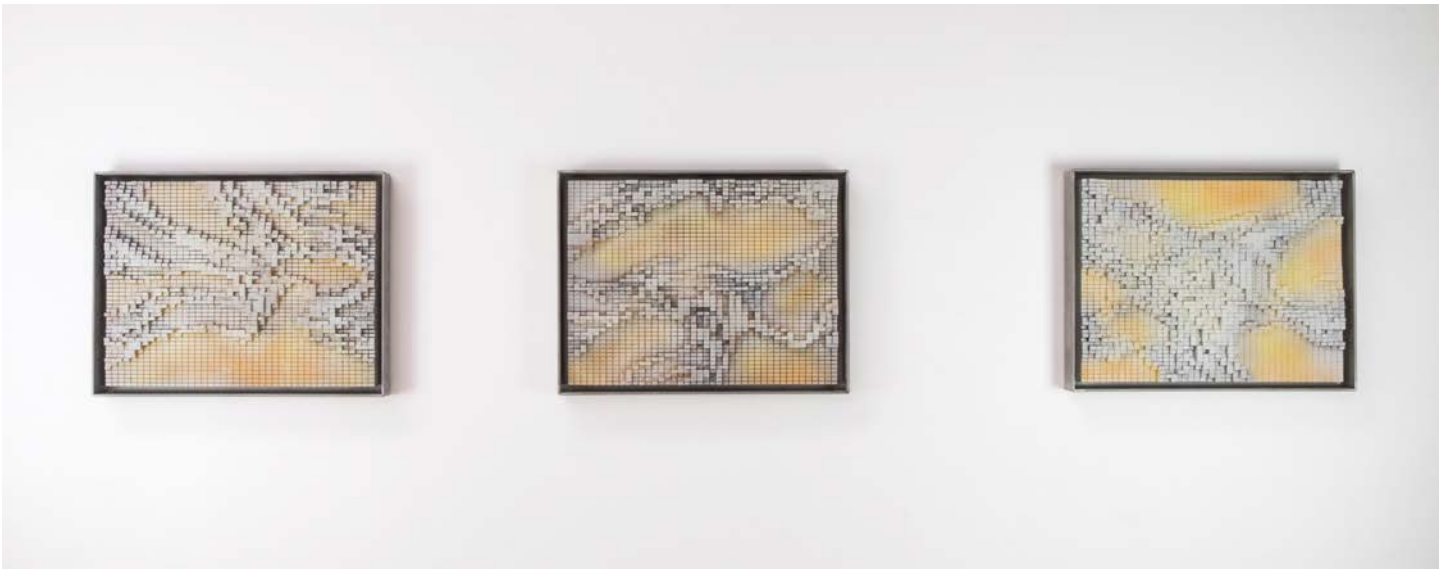


ANONOV, 2018-2019
bricks
505m²
5436 ft²

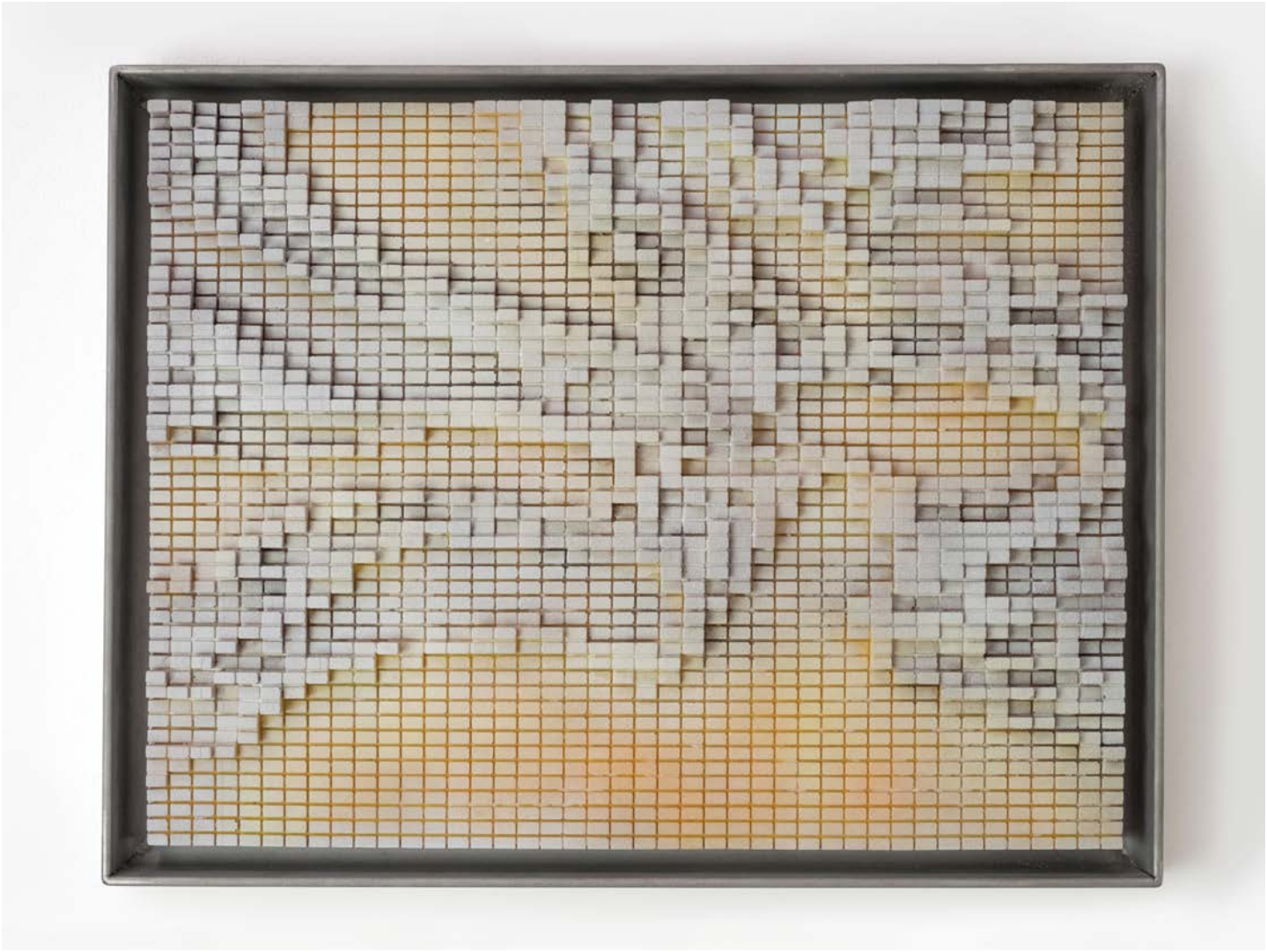
location: Nona, Mechelen, BE



ANONOVEL, 2018-2019
Quartz sand
90 x 200 cm



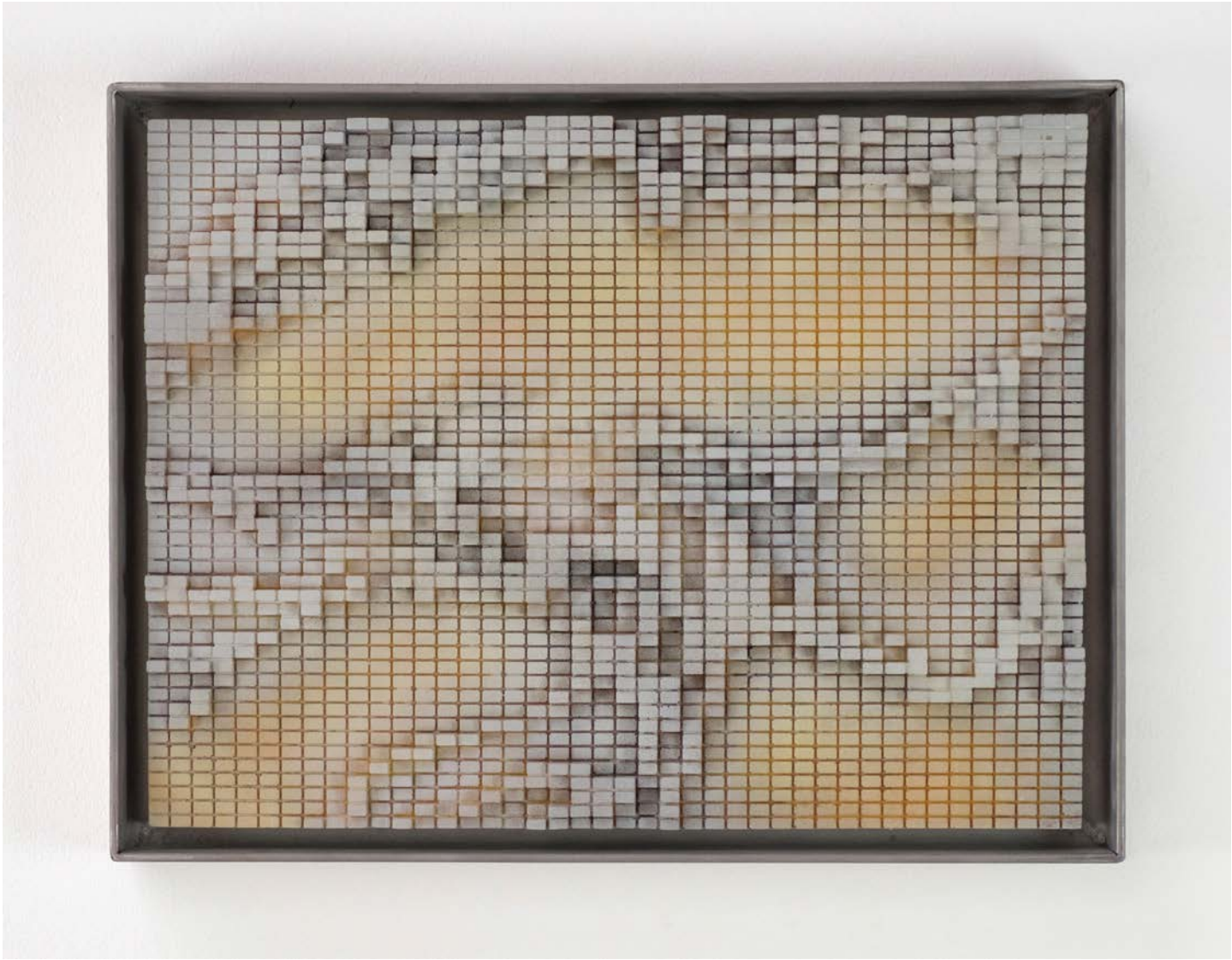
ANONOVES - ANONAVES - ANONIVES, 2018-2019
Quartz sand
90 x 200 cm



ANONOVES, 2019 - 2021
polyurethaan, wood, stainless steel
35,8 x 49,5 x 3,7 cm, framed 39 x 53,5 x 5 cm
14 x 19.5 x 1.5 inches, framed 15.4 x 21 x 1.9 inches



ANONIVES, 2019 - 2021
polyurethaan, wood, stainless steel
35,8 x 49,5 x 3,7 cm, framed 39 x 53,5 x 5 cm
14 x 19.5 x 1.5 inches, framed 15.4 x 21 x 1.9 inches



ANONAVES, 2019 - 2021
polyurethaan, wood, stainless steel
35,8 x 49,5 x 3,7 cm, framed 39 x 53,5 x 5 cm
14 x 19.5 x 1.5 inches, framed 15.4 x 21 x 1.9 inches



SARIOSAJIF, 2020 - 2021
polyurethaan, wood, stainless steel
60 x 79,5 x 6 cm, framed 64,5 x 84,5 x 8 cm
23.6 x 31.3 x 2.4 inches, framed 25.4 x 33.3 x 3.1 inches



SARIOSAJIF, 2020 - 2021
polyurethaan, wood, stainless steel
60 x 79,5 x 6 cm, framed 64,5 x 84,5 x 8 cm
23.6 x 31.3 x 2.4 inches, framed 25.4 x 33.3 x 3.1 inches



SARIOSEJIF_I, 2020 - 2021
polyurethaan, wood, stainless steel
43 x 31 x 5 cm, framed 47,5 x 35,4 x 6 cm
16.9 x 12.2 x 1.9 inches, framed 18.7 x 13.9 x 2.4 inches



SARIOSEJIF_II, 2020 - 2021
polyurethaan, wood, stainless steel
41,5 x 30 x 4 cm, framed 45,3 x 33,2 x 6 cm
16.3 x 11.8 x 1.6 inches, framed 17.8 x 13.1 x 2.4 inches



SARIOSEJIF_III, 2020 - 2021
polyurethaan, wood, stainless steel
30 x 42 x 5 cm, framed 35,2 x 47,5 x 6 cm
11.8 x 16.5 x 1.9 inches, framed 13.9 x 18.7 x 2.4 inches





TRAELOM,2018
painted floor
580 m²
6243.07 ft²

location: Kinderdagverblijf De Kroon - Dendermonde, BE



GARZGRIOLEJIF_I, 2020 - 2021
Polyester, wood and iron
120 x 240 x 9 cm
47.2 x 94.5 x 3.5 inches



GARZGRIOLEJIF_II, 2020 - 2021
Polyester, wood and iron
120 x 240 x 9 cm
47.2 x 94.5 x 3.5 inches



GARZGRIOLAJIF_I, 2020 - 2021
Polyester, wood and iron
70 x 78 x 7 cm
27.5 x 30.7 x 2.8 inches



GARZGRIOLAJIF_II, 2020 - 2021
Polyester, wood and iron
70 x 78 x 7 cm
27.5 x 30.7 x 2.8 inches



GARZGRIOLOJIF, 2020 - 2021
Polyester, wood and iron
123 x 74 x 5,5 cm
48.4 x 29 x 2.2 inches



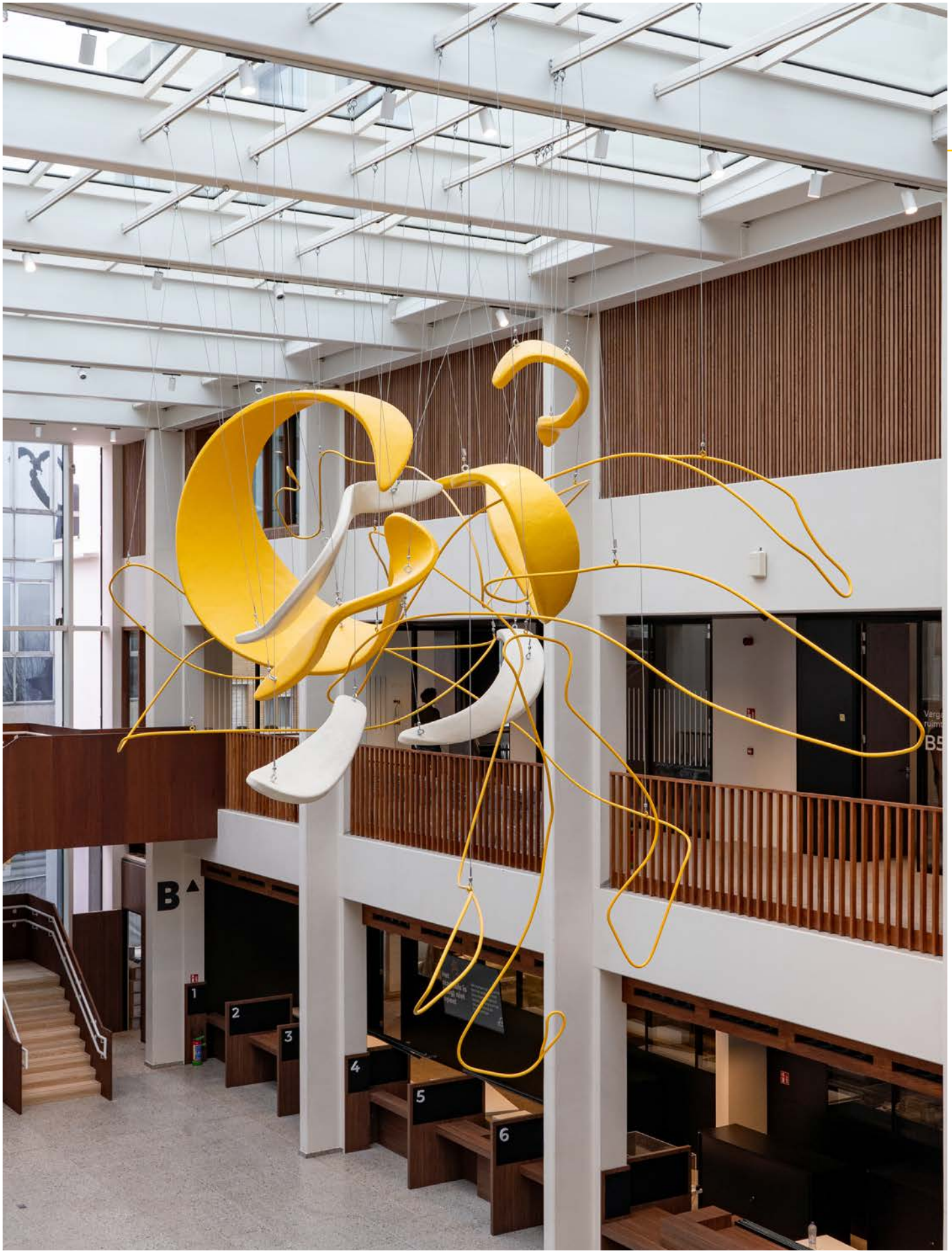
SARIOLUJIF, 2020 - 2021
polyester, steel
63 x 84 x 8 cm
24.8 x 33 x 3.15 inches



SARIOSUJIF, 2020 - 2021
polyester, steel
63 x 84 x 8 cm
24.8 x 33 x 3.15 inches



CANNEHWEK, 2019 - 2021
Staal
332 x 381 x 6 cm
130.7 x 150 x 2.4 inches

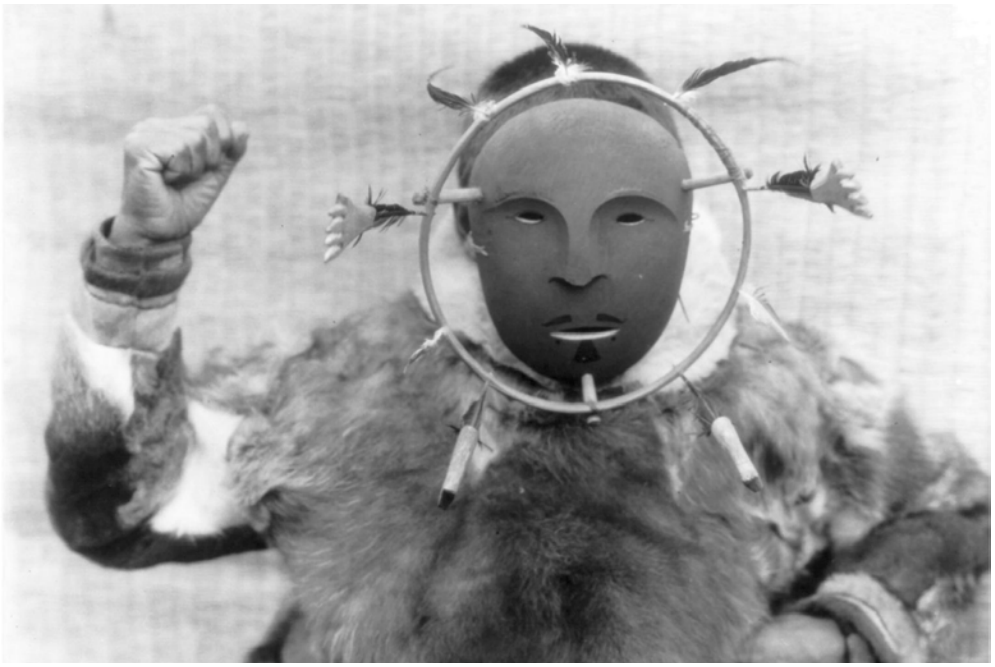


ROSULACIO, 2022 - 2023
3D print, steel, fibreglass
450 x 900 x 420 cm
177 x 354 x 165 inches



ROSULACIO, 2022 - 2023
3D print, steel, fibreglass
450 x 900 x 420 cm
177 x 354 x 165 inches

MASK MUTATION



MASK MUTATION

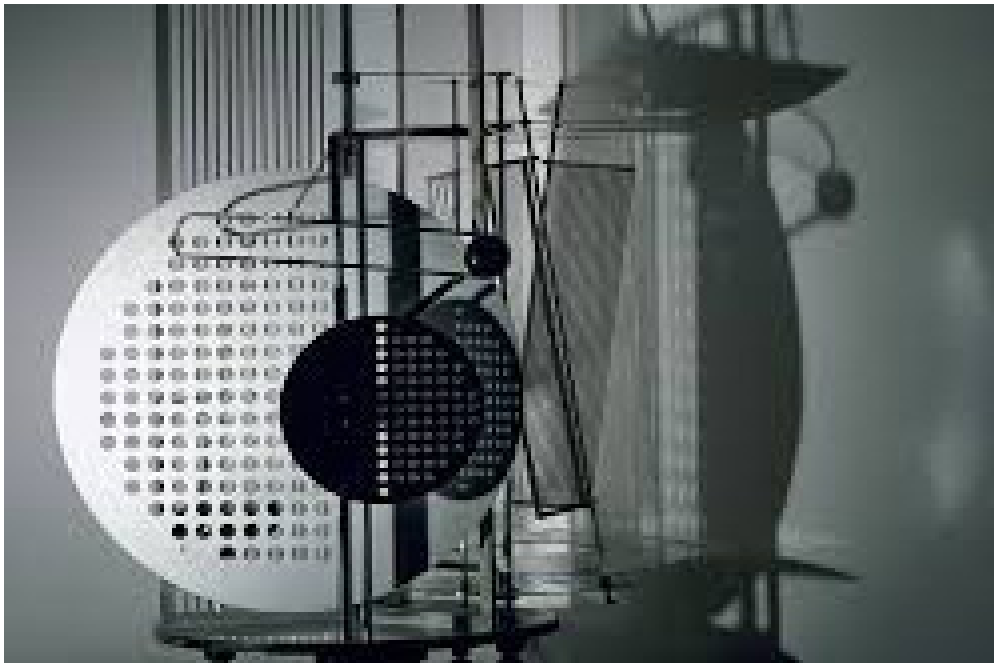
The line has known a fascinating career not only in art history, but also throughout the whole human existence. At a first glance, the line simply reveals itself as such, in a kind of eternal presence, a mould that endlessly can be repeated and recycled. However, it also expresses a deeply rooted human desire to connect, to combine and link, and hence to know what dimensions are ready and suitable to be joined together and to result in true and faithful knowledge. As an epistemological instrument, the line is therefore one of the basic conditions to make the human life possible and bearable.

Yet, the history of art shows many possibilities to play interesting games with so-called true and secure knowledge. Indeed, some artists let their lines fade out, others accentuate them. From the soft sfumato-lines in Renaissance paintings to the fluid, sharply defined curls in Art Nouveau-decoration, artists have always searched for new ways to surpass the rigidity of the (drawn) line.

As for now, Ervinck's research project MASK MUTATIONS asks other questions, since here, lines do not dominate, nor does colour prevail. Rather, Ervinck combines them both in an innovative way, as he explores how to visually merge fluid lines in an unseen, yet fascinating dynamic narrative. And more specifically, the complimentary use of colour, derived from rich coloured African fabrics and masks, adds an extra dimension to the visual language he designs. In his oeuvre, the patterned network of complex lines also is inspired by ancient South-American art from the Maya and Inca cultures, what results in an interesting interplay between worldviews.

Besides, the creation of movement in these series also reveals Ervinck's fascination for Futurism. We effortlessly recognize a historical debt to the famous Light-Space Modulator by Moholy-Nagy or to the imagery of Van Tongerloo, particularly his research on light and energy. On the whole, the dynamic interplay between light, colour and movement always has been an important source of inspiration for Ervinck. Elements such as "endless

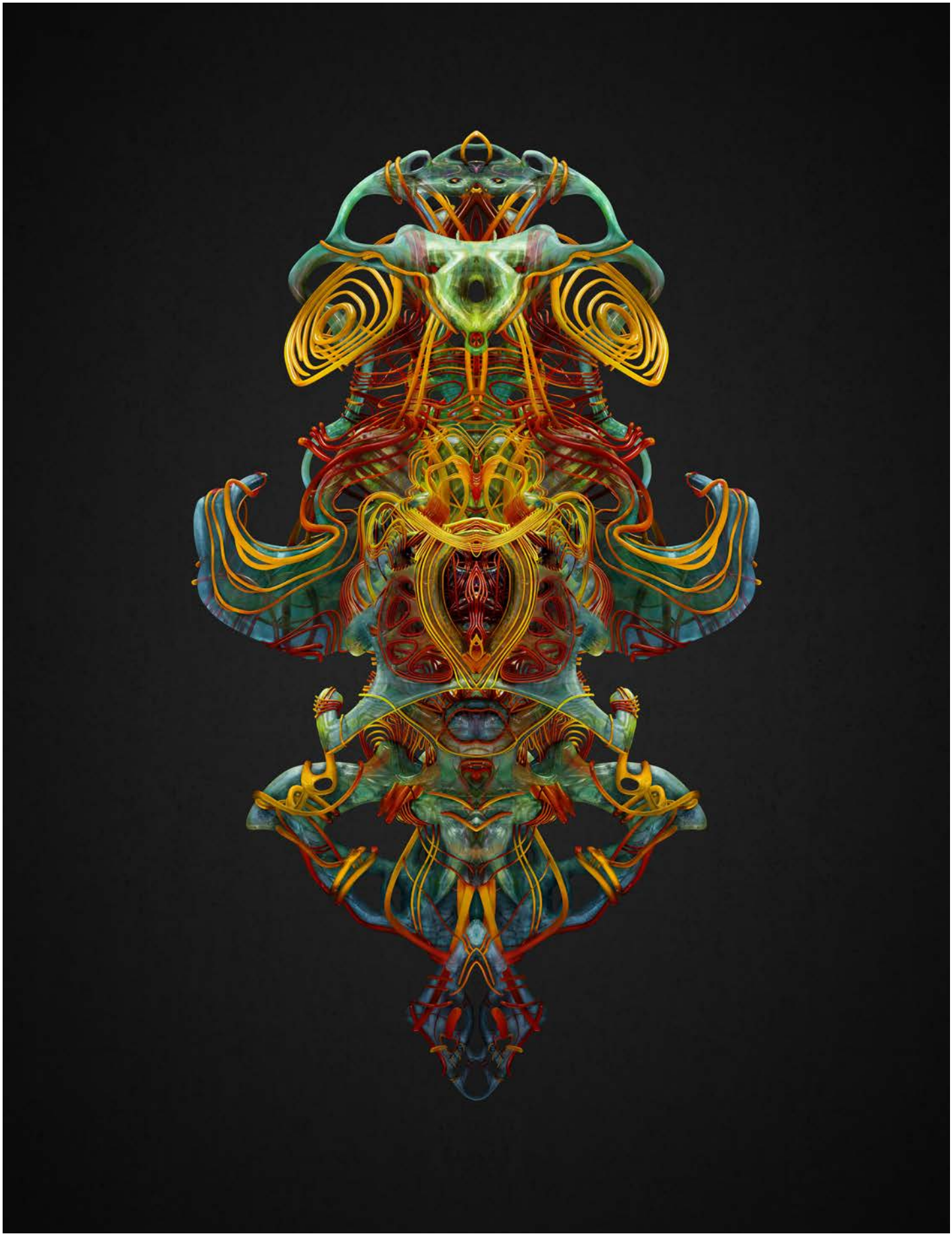
Ceremonial Mask wearer Nunivak Curtis



space” or “cosmic indeterminacy” are easily recognized within these line series, a project where the point of contact between lines and perspectives often is problematized. Lines no longer connect, but seem to have a life of their own, fed by a strange kind of energy that does not seem to depart from a well known natural source.

The balanced use of old and new, the constant reference to past cultures and present technologies is a method Henry Moore implemented his entire career in his sculptures. Moore visited very often the foreign collection of the British Museum, and each time he was surprised by the visual language of other cultures. However, the origin of lines and their final position into patterns and structures were not yet subjected to the radical doubts and energetic possibilities that our decades have raised.

Therefore, watching a series like MASK MUTATION and the use it makes of lines, is an intriguing and challenging adventure that deeply questions interpretation as such. Spectators are given a glimpse of the future, not without experiencing an unknown, yet fascinating feeling of strangeness. Like the old shaman, the artist intentionally opens a number of unknown worlds, tickles our imagination, but wisely refuses to provide clear answers.

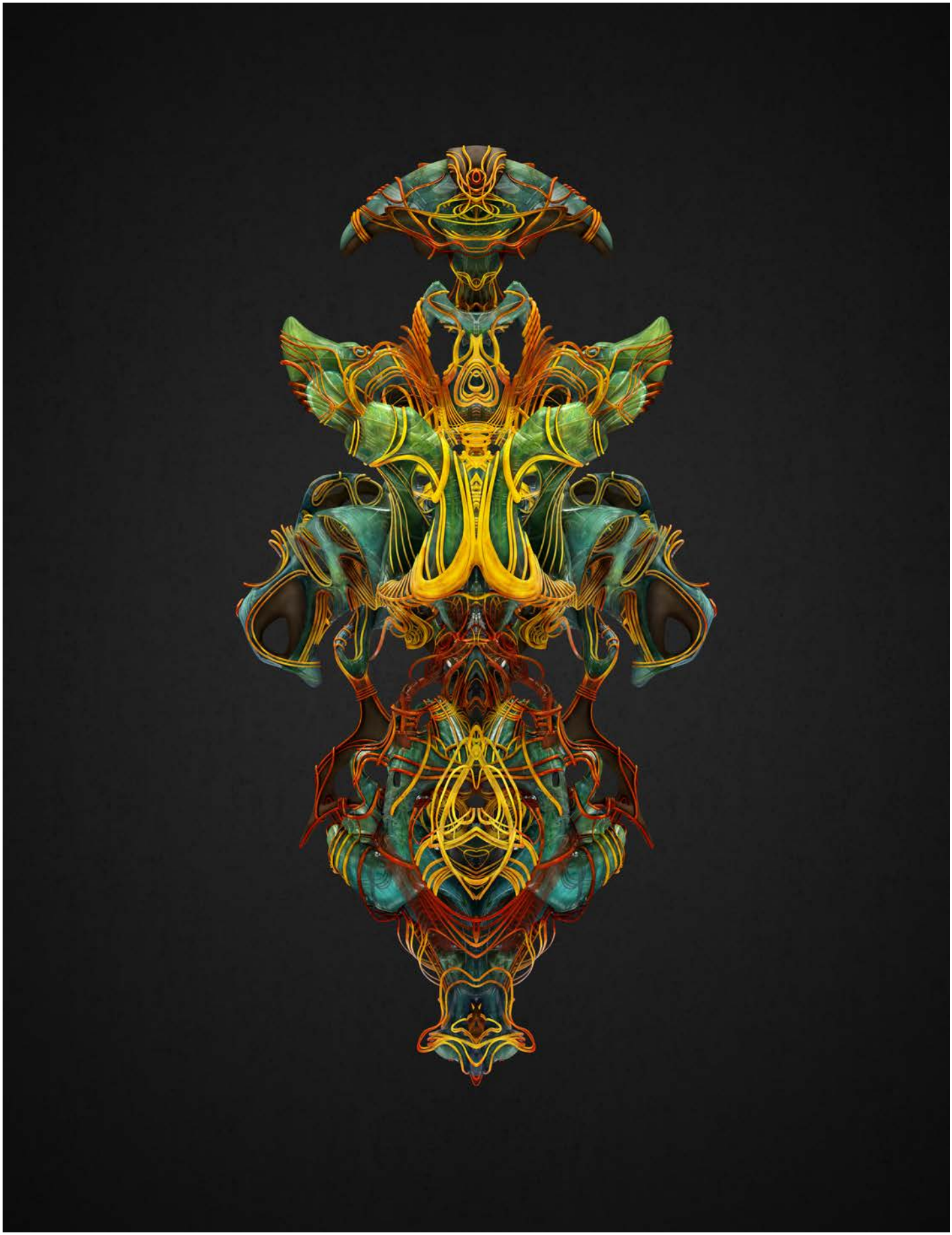


TANARANGPI, 2017 - 2019
print,
185 x 240 cm
72,8 x 94,5 inches

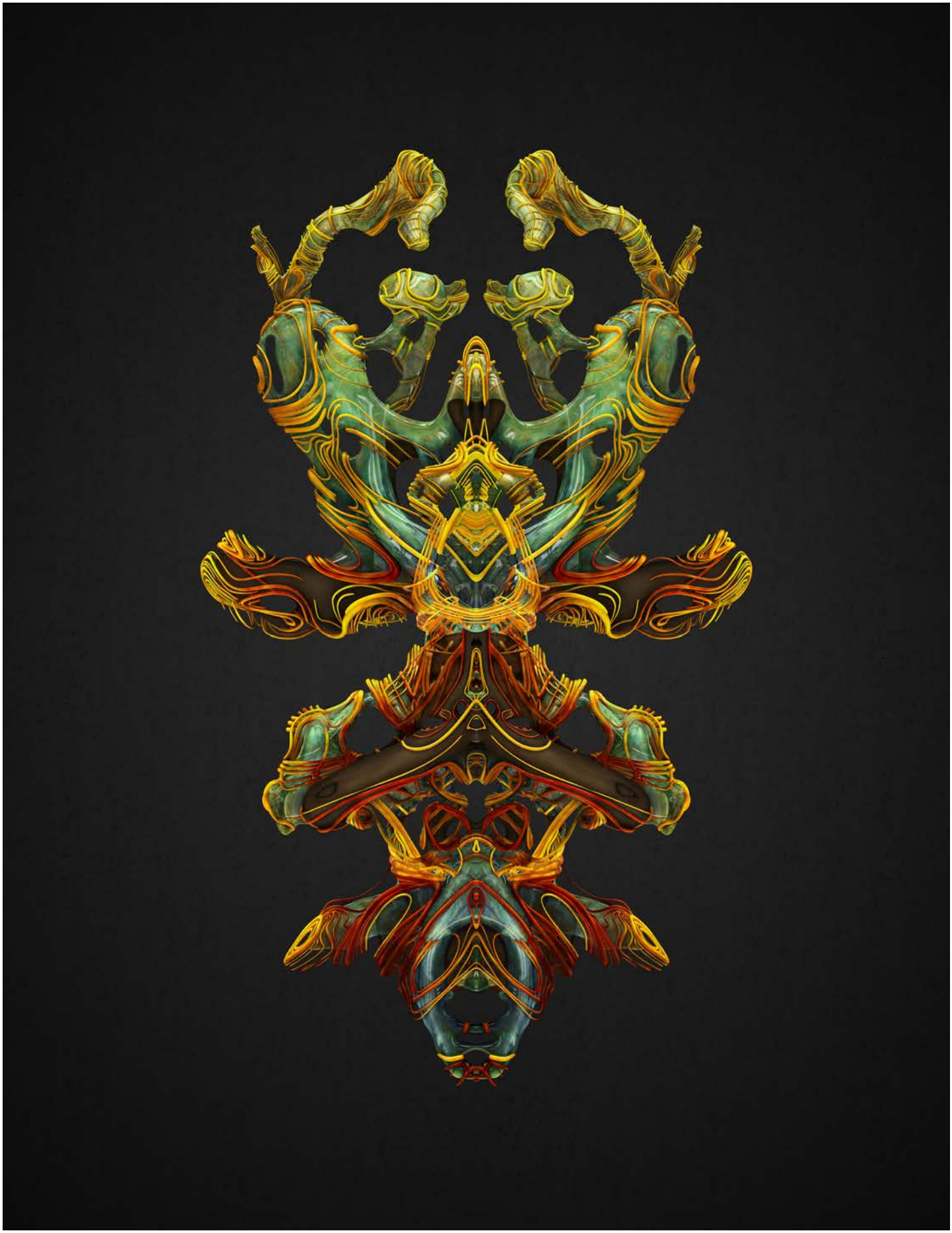


TANARKAMA, 2017 - 2019
print,
185 x 240 cm
72,8 x 94,5 inches

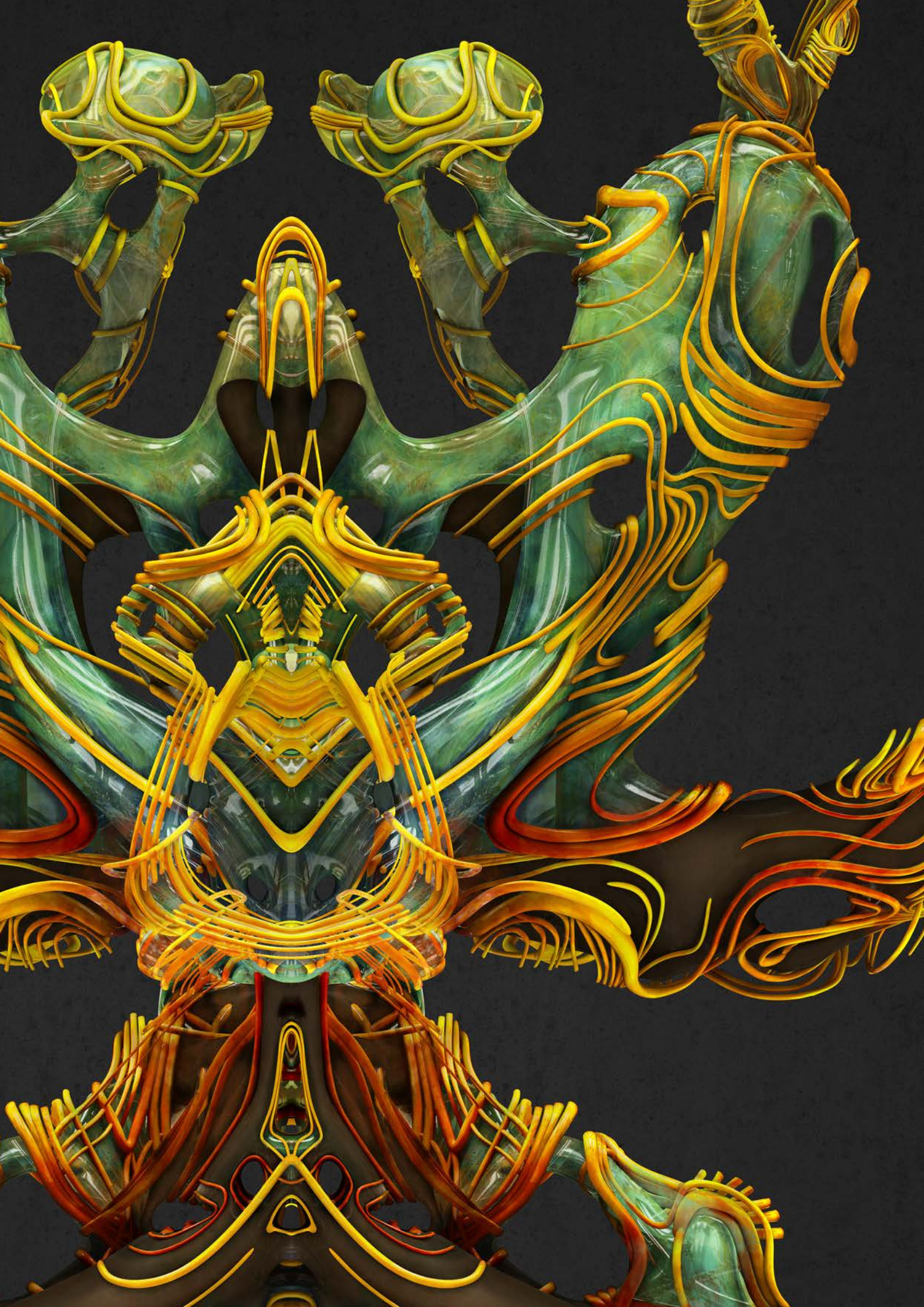




TANAHAKIOR, 2017 - 2019
print,
185 x 240 cm
72,8 x 94,5 inches



TANAKERAP, 2017 - 2019
print,
185 x 240 cm
72,8 x 94,5 inches







TANATILSUR, 2017 - 2019
print,
185 x 240 cm
72,8 x 94,5 inches



TANASANGKA, 2017 - 2019
print,
185 x 240 cm
72,8 x 94,5 inches





TANAMONBAR, 2017 - 2019
print,
185 x 240 cm
72,8 x 94,5 inches



TANARAMPAN, 2017 - 2019
print,
185 x 240 cm
72,8 x 94,5 inches



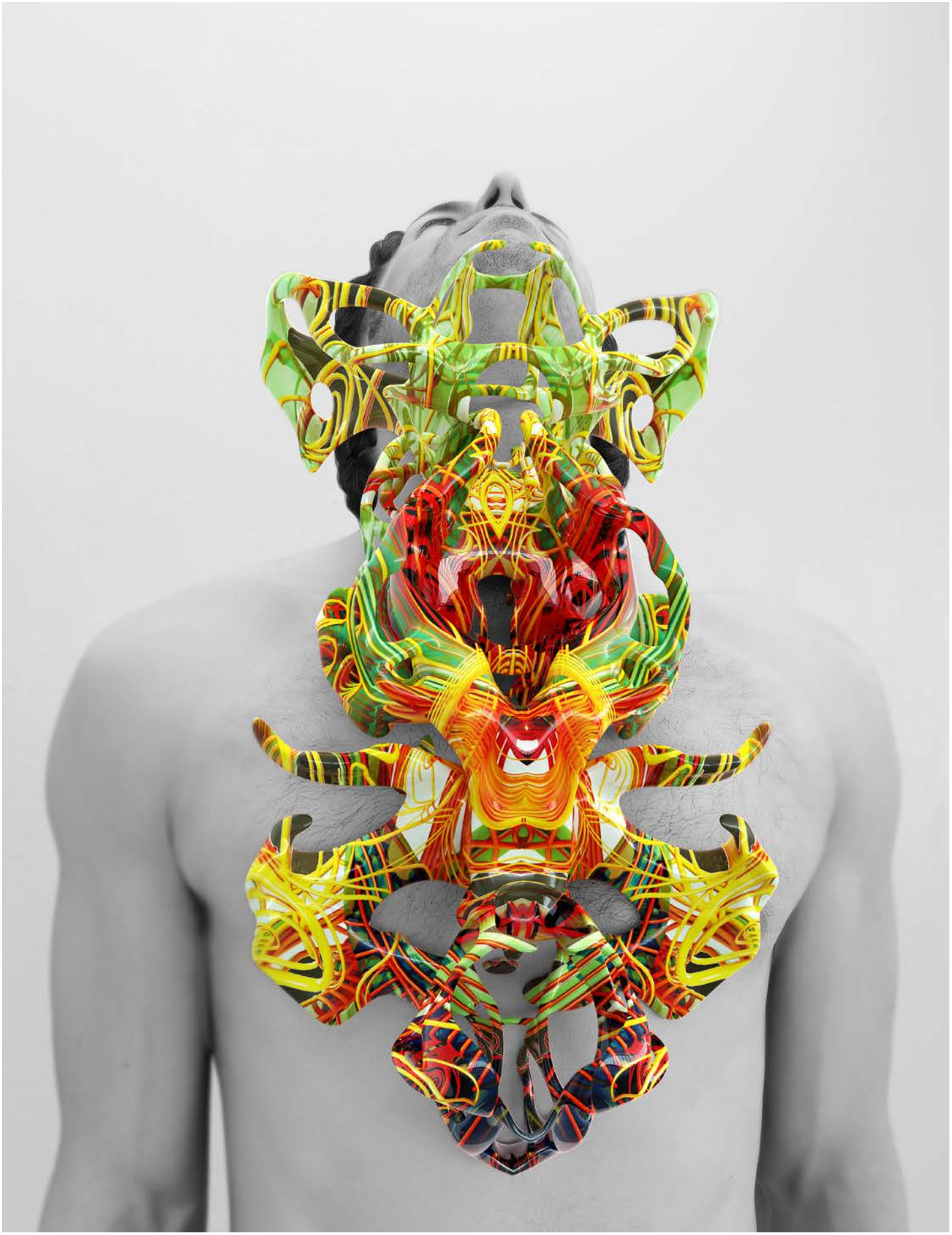


TANATIRIUB, 2017 - 2019
print,
185 x 240 cm
72,8 x 94,5 inches



TANAYAPLOM, 2017 - 2019
print,
185 x 240 cm
72,8 x 94,5 inches





TANALTILSURIA, 2017
print
60 x 41 cm, framed 68 x 49 cm
23.6 x 16 inches, framed 26.8 x 19.3 **inches**



TANATIRIUBIO, 2017
print
60 x 41 cm, framed 68 x 49 cm
23.6 x 16 inches, framed 26.8 x 19.3 **inchesinches**



TAYTEZUMA, 2017
print
90 x 70 cm, framed 98 x 78 cm
35.4 x 27.5 inches, framed 38.6 x 30.7 inches



TAYAFMUNI, 2017
print
28 x 22 cm, framed 29.6 x 23.6 cm
11 x 8.6 inches, framed 11.6 x 9.3 inches



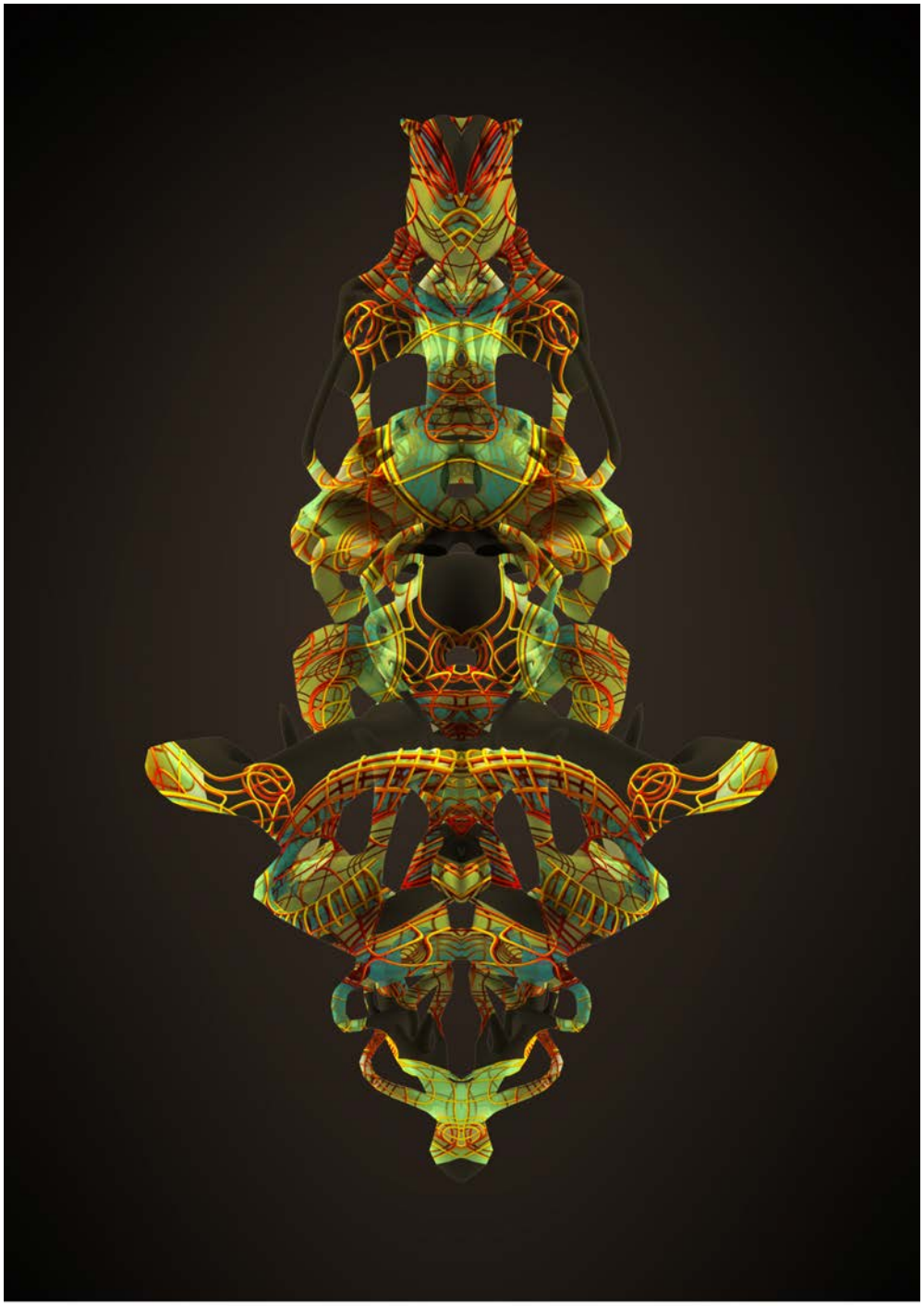
TAYAMZIBO, 2017
print
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11 x 8.6 inches, framed 11.6 x 9.3 inches



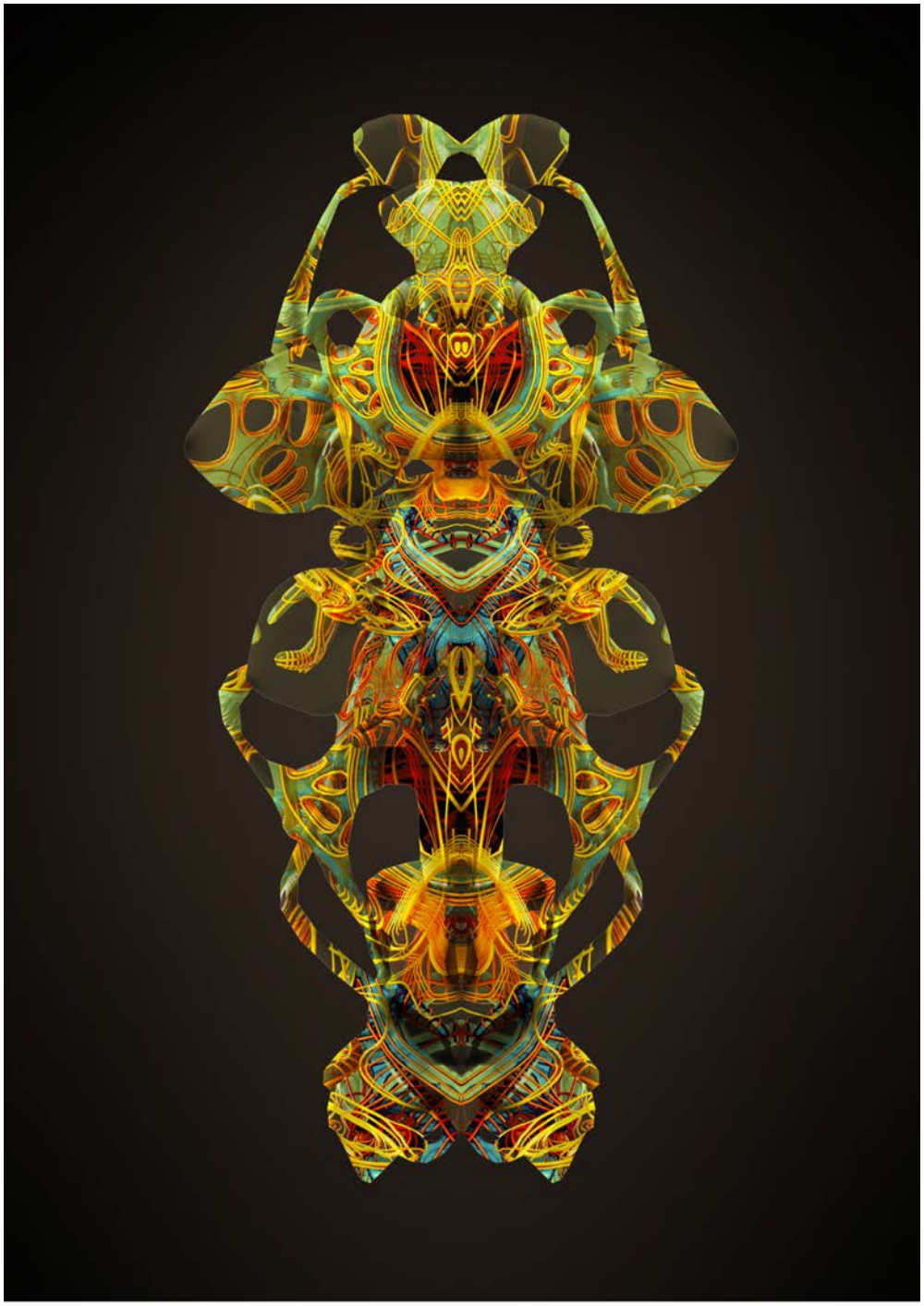
TAYENDEMI, 2017
print
28 x 22 cm, framed 29.6 x 23.6 cm
11 x 8.6 inches, framed 11.6 x 9.3 inches



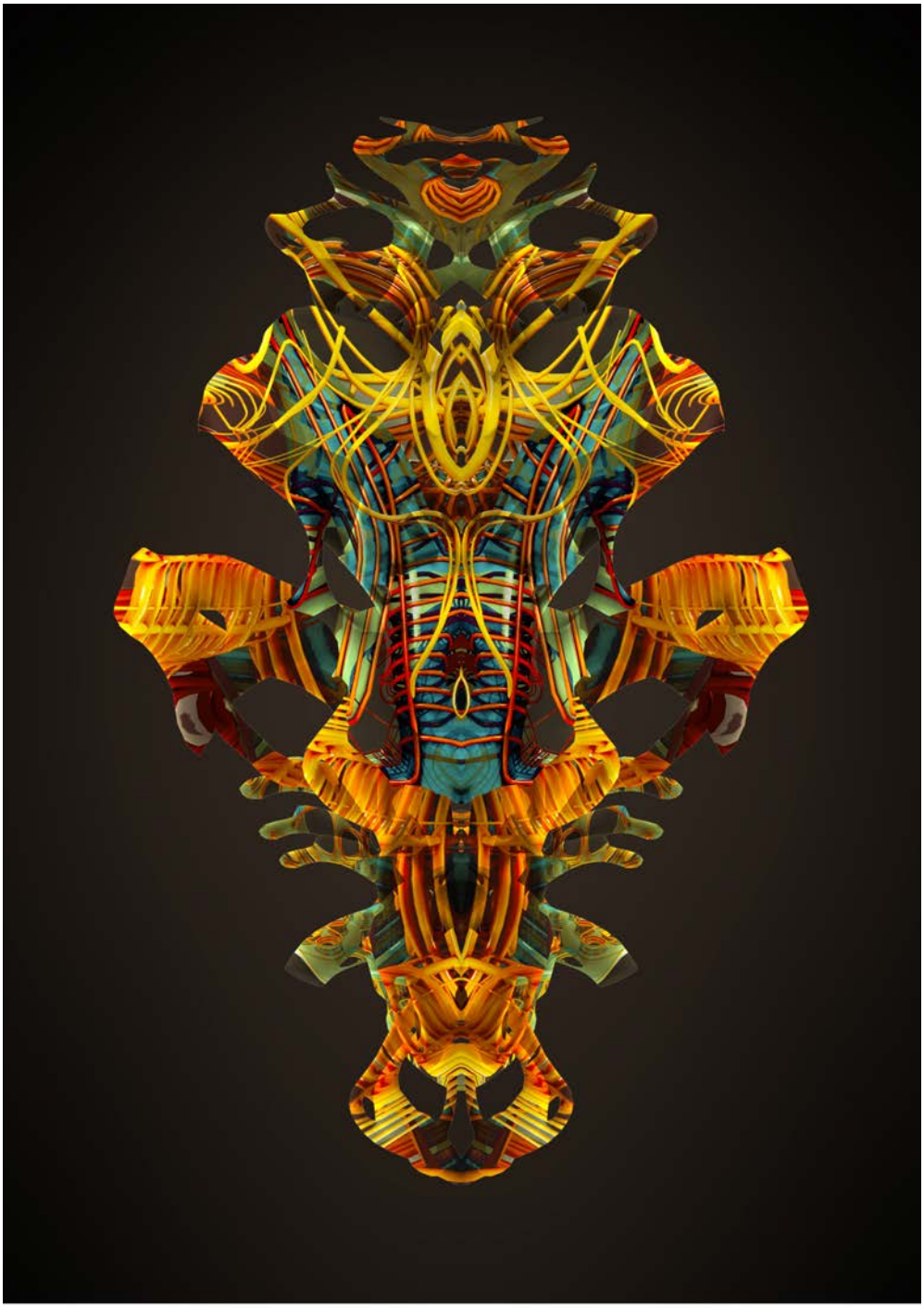
TAYITOMA, 2017
print
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11 x 8.6 inches, framed 11.6 x 9.3 inches



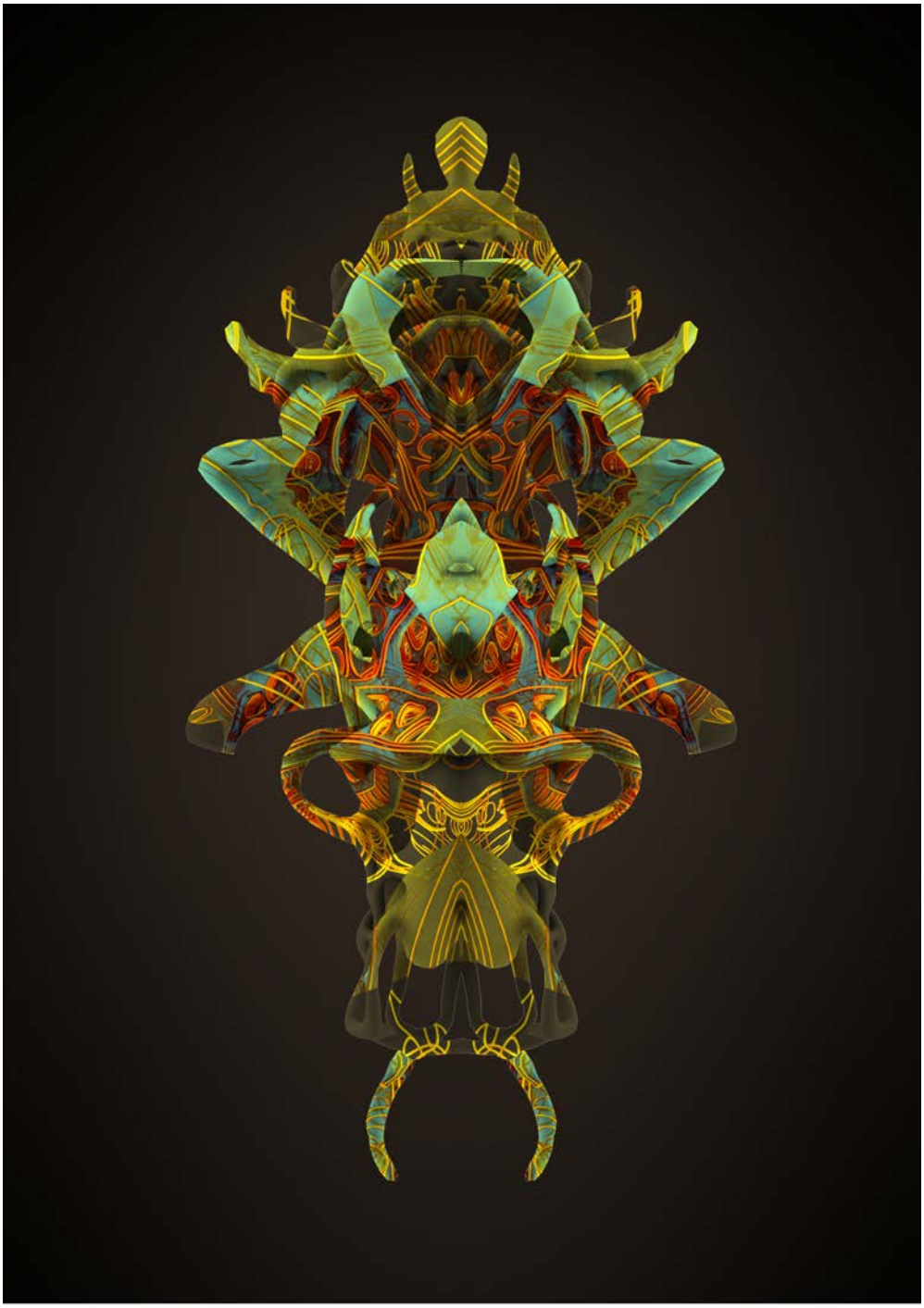
TAYMANDIBO,2017
print
28 x 22 cm, framed 29.6 x 23.6 cm
11 x 8.6 inches, framed 11.6 x 9.3 inches



TAYNAMABO, 2017
print
28 x 22 cm, framed 29.6 x 23.6 cm
11 x 8.6 inches, framed 11.6 x 9.3 inches



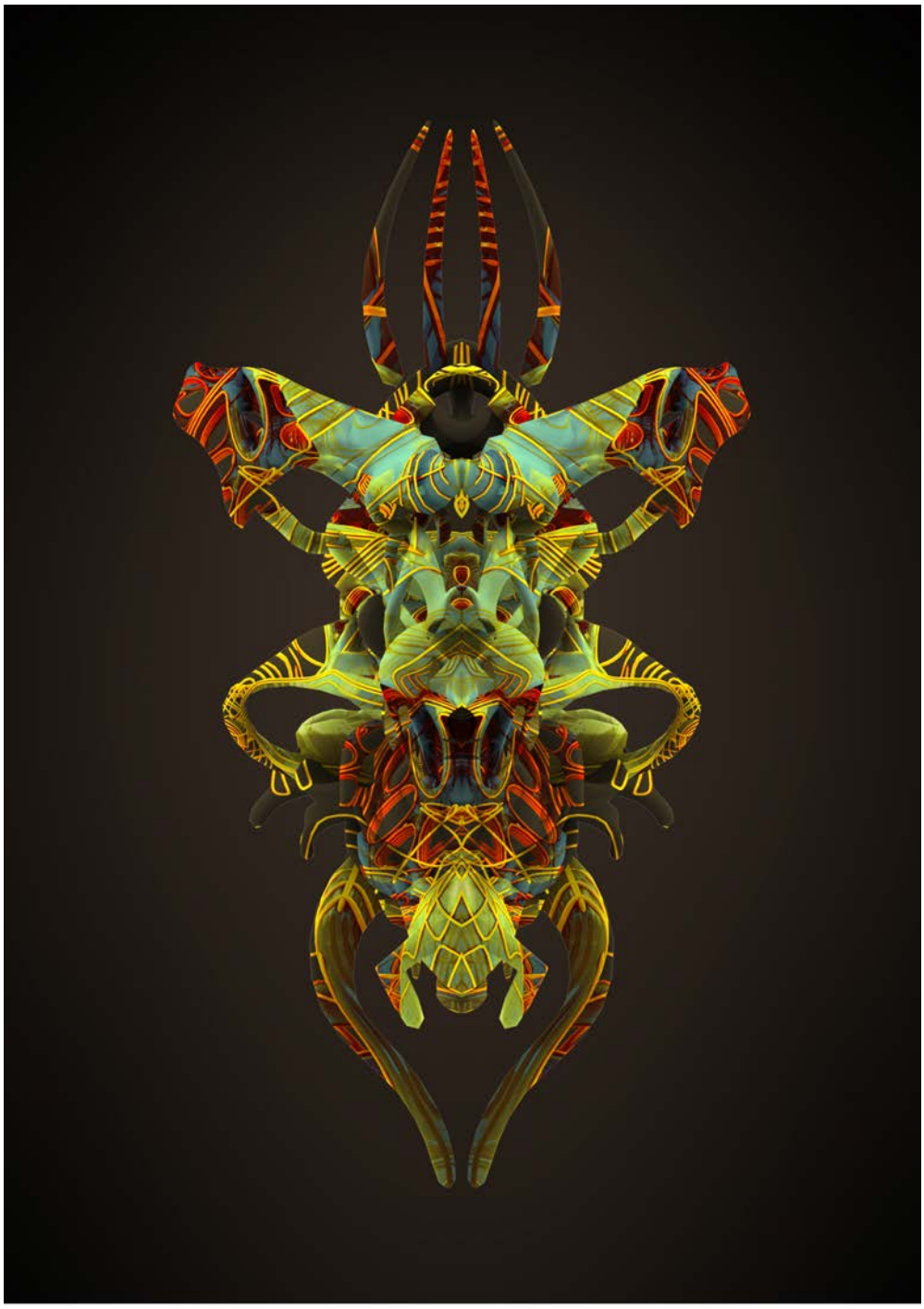
TAYOMANDI, 2017
print
28 x 22 cm, framed 29.6 x 23.6 cm
11 x 8.6 inches, framed 11.6 x 9.3 inches



TAYOPRADO, 2017
print
28 x 22 cm, framed 29.6 x 23.6 cm
11 x 8.6 inches, framed 11.6 x 9.3 inches



TAYORKOTI, 2017
print
28 x 22 cm, framed 29.6 x 23.6 cm
11 x 8.6 inches, framed 11.6 x 9.3 inches



TAYTRIALO, 2017
print
28 x 22 cm, framed 29.6 x 23.6 cm
11 x 8.6 inches, framed 11.6 x 9.3 inches



TAYUMANI, 2017
print
28 x 22 cm, framed 29.6 x 23.6 cm
11 x 8.6 inches, framed 11.6 x 9.3 inches



TAYZIROBI, 2017
print
28 x 22 cm, framed 29.6 x 23.6 cm
11 x 8.6 inches, framed 11.6 x 9.3 inches



TEZLETOML, 2017
print
90 x 70 cm, framed 98 x 78 cm
35.4 x 27.5 inches, framed 38.6 x 30.7 inches



TEZATLUMA, 2017
print
28 x 22 cm, framed 29.6 x 23.6 cm
11 x 8.6 inches, framed 11.6 x 9.3 inches



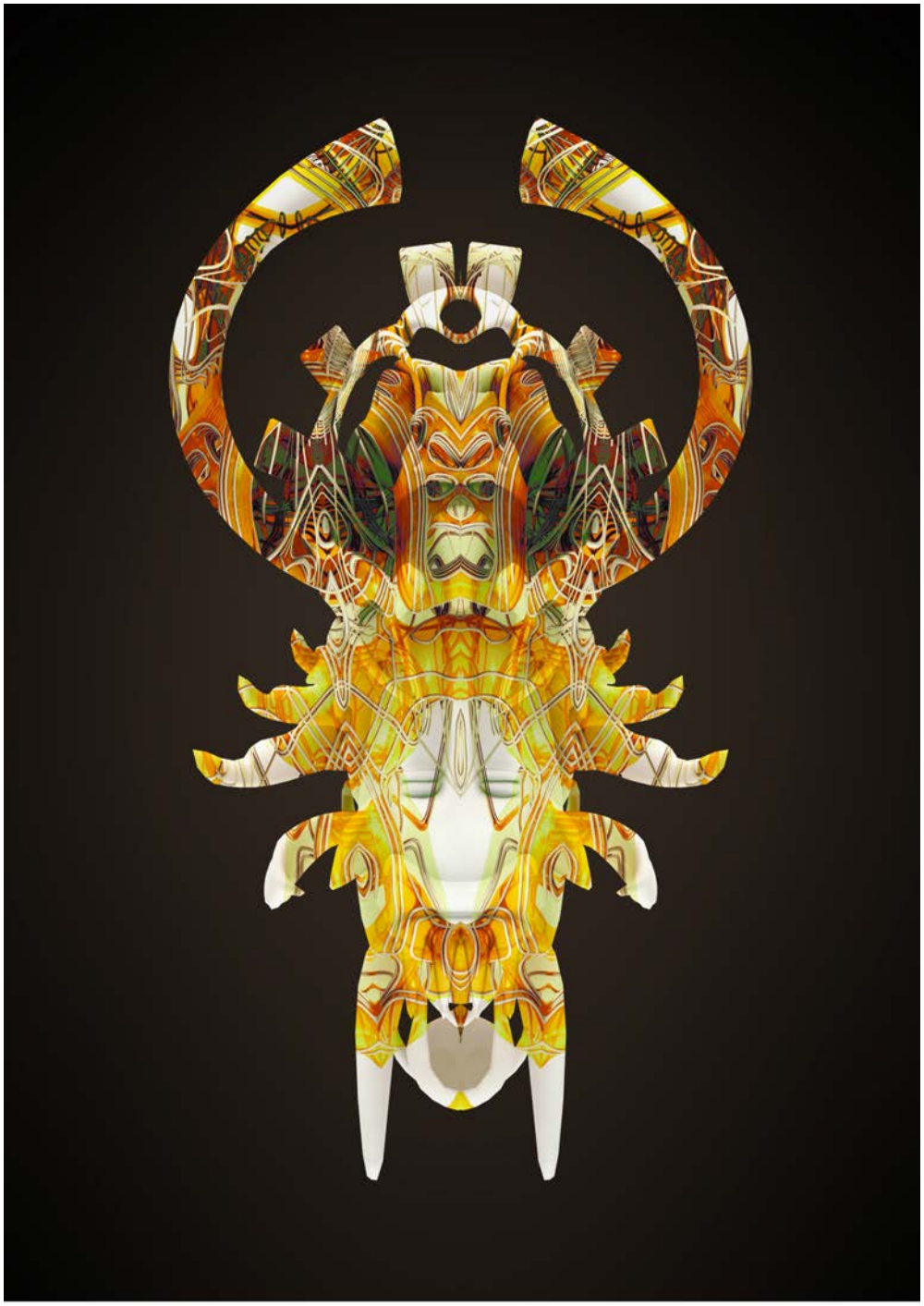
TEZCITUL, 2017
print
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11 x 8.6 inches, framed 11.6 x 9.3 inches



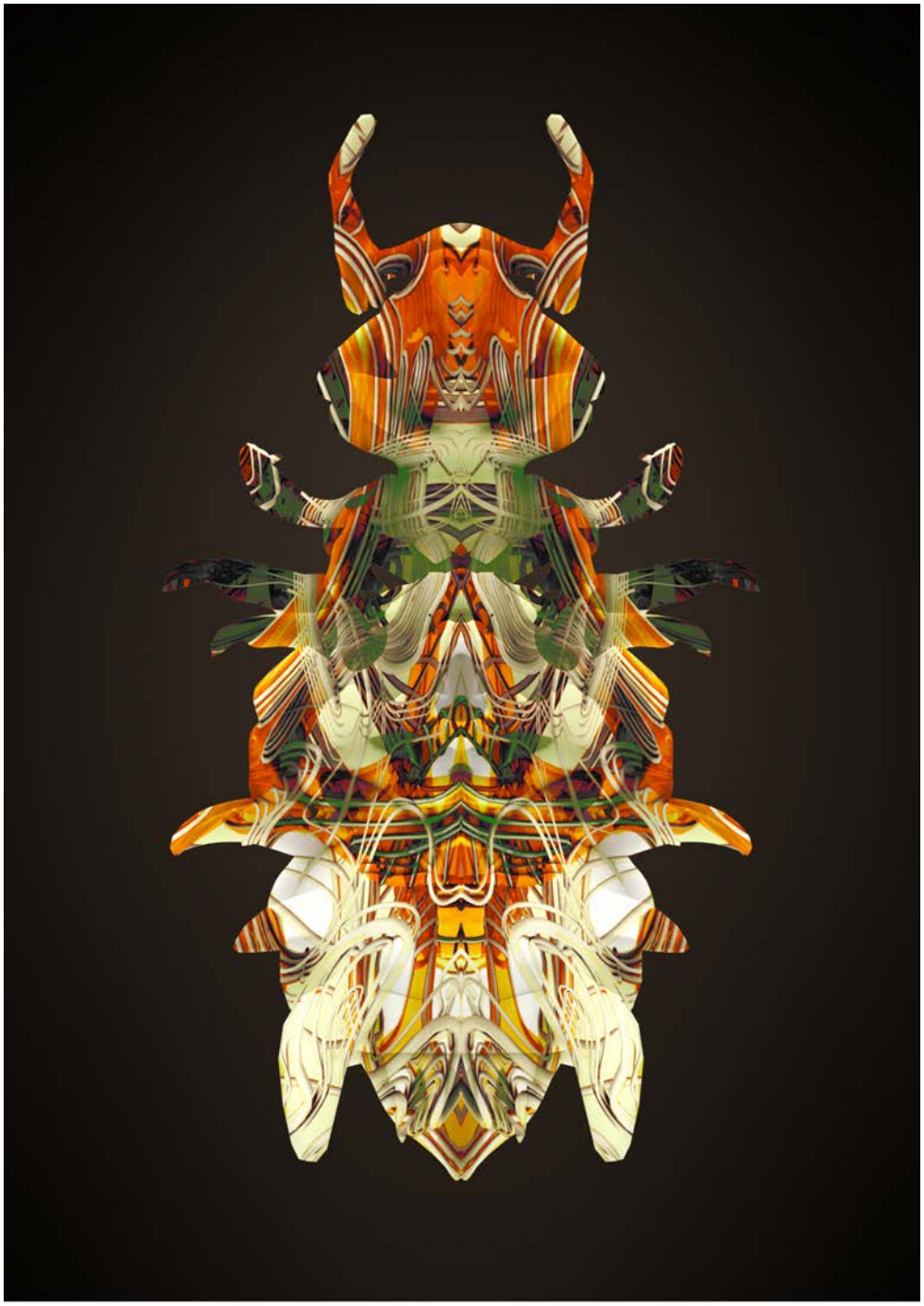
TEZCOIMA, 2017
print
28 x 22 cm, framed 29.6 x 23.6 cm
11 x 8.6 inches, framed 11.6 x 9.3 inches



TEZLUMIOMA, 2017
print
28 x 22 cm, framed 29.6 x 23.6 cm
11 x 8.6 inches, framed 11.6 x 9.3 inches



TEZMOTLI, 2017
print
28 x 22 cm, framed 29.6 x 23.6 cm
11 x 8.6 inches, framed 11.6 x 9.3 inches



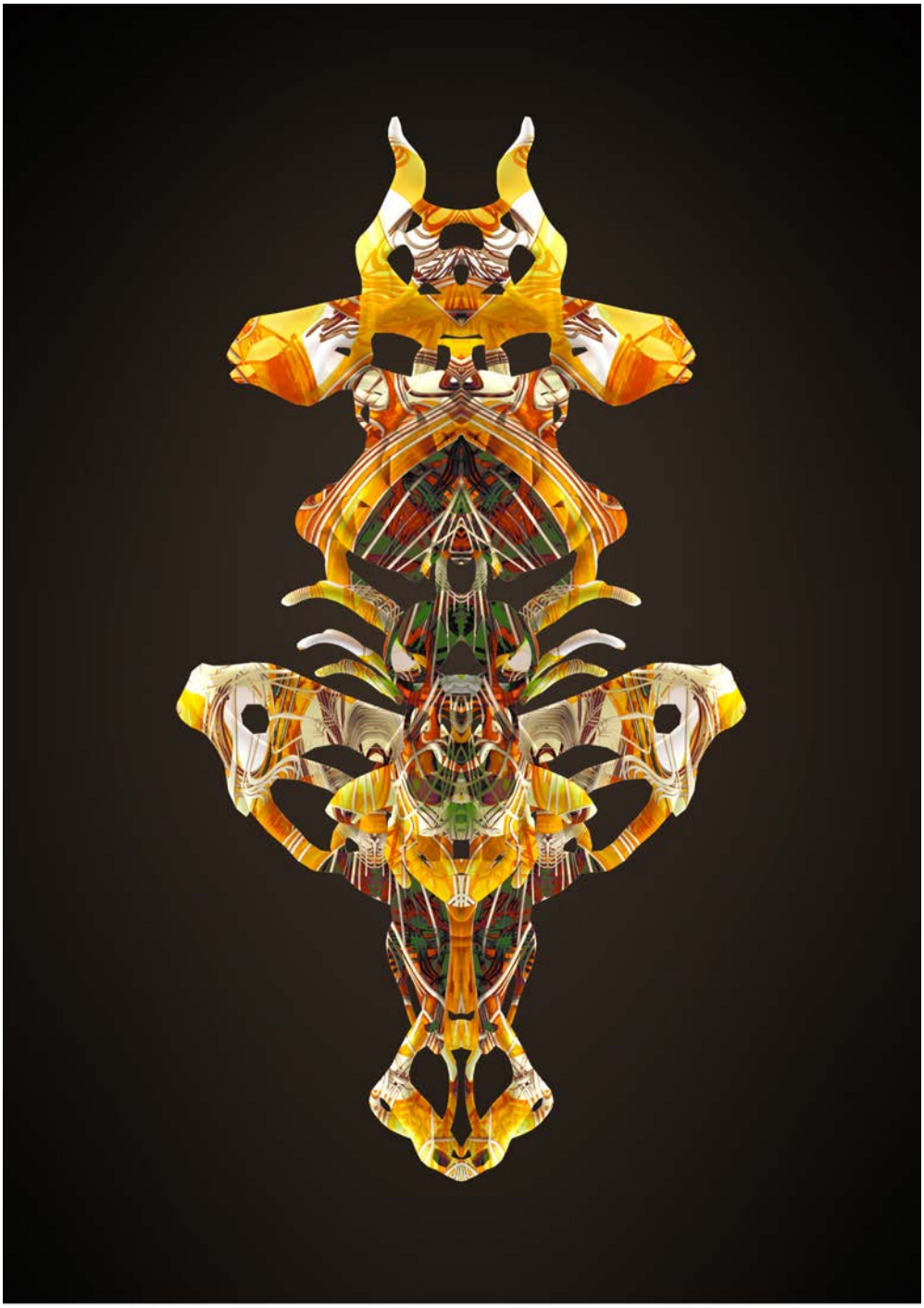
TEZMUYOTL, 2017
print
28 x 22 cm, framed 29.6 x 23.6 cm
11 x 8.6 inches, framed 11.6 x 9.3 inches



TEZOTLIM, 2017
print
28 x 22 cm, framed 29.6 x 23.6 cm
11 x 8.6 inches, framed 11.6 x 9.3 inches



TEZOTLIUMA, 2017
print
28 x 22 cm, framed 29.6 x 23.6 cm
11 x 8.6 inches, framed 11.6 x 9.3 inches



TEZUMATLI, 2017
print
28 x 22 cm, framed 29.6 x 23.6 cm
11 x 8.6 inches, framed 11.6 x 9.3 inches



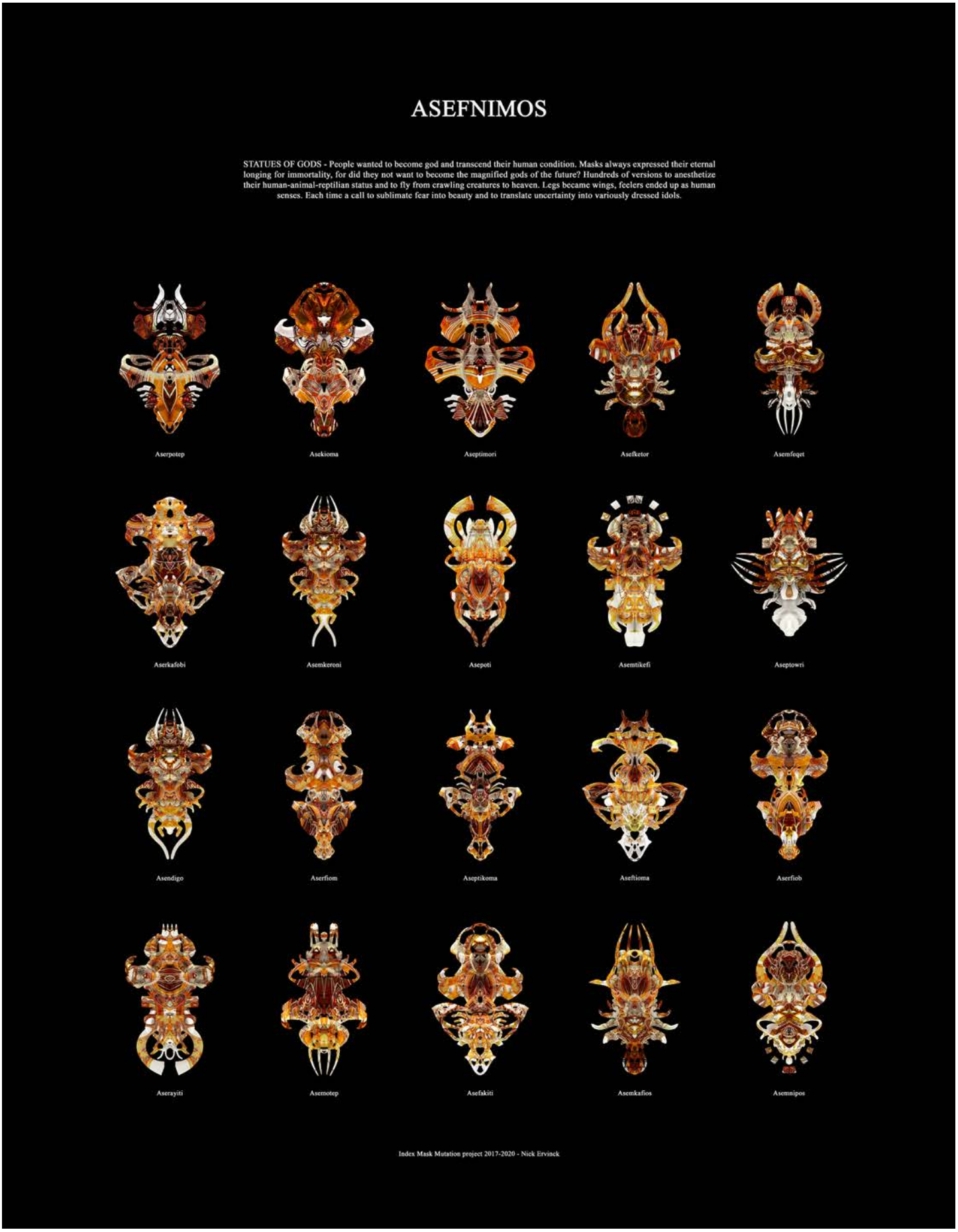
TEZUMAYOTL, 2017
print
28 x 22 cm, framed 29.6 x 23.6 cm
11 x 8.6 inches, framed 11.6 x 9.3 inches



TEZUMOTLI, 2017
print
28 x 22 cm, framed 29.6 x 23.6 cm
11 x 8.6 inches, framed 11.6 x 9.3 inches



TEZUYATLI, 2017
print
28 x 22 cm, framed 29.6 x 23.6 cm
11 x 8.6 inches, framed 11.6 x 9.3 inches



ASEFNIMOS, 2017
print
90 x 70 cm, framed 98 x 78 cm
35.4 x 27.5 inches, framed 38.6 x 30.7 inches



ASEFAKITI, 2017
print
28 x 22 cm, framed 29.6 x 23.6 cm
11 x 8.6 inches, framed 11.6 x 9.3 inches



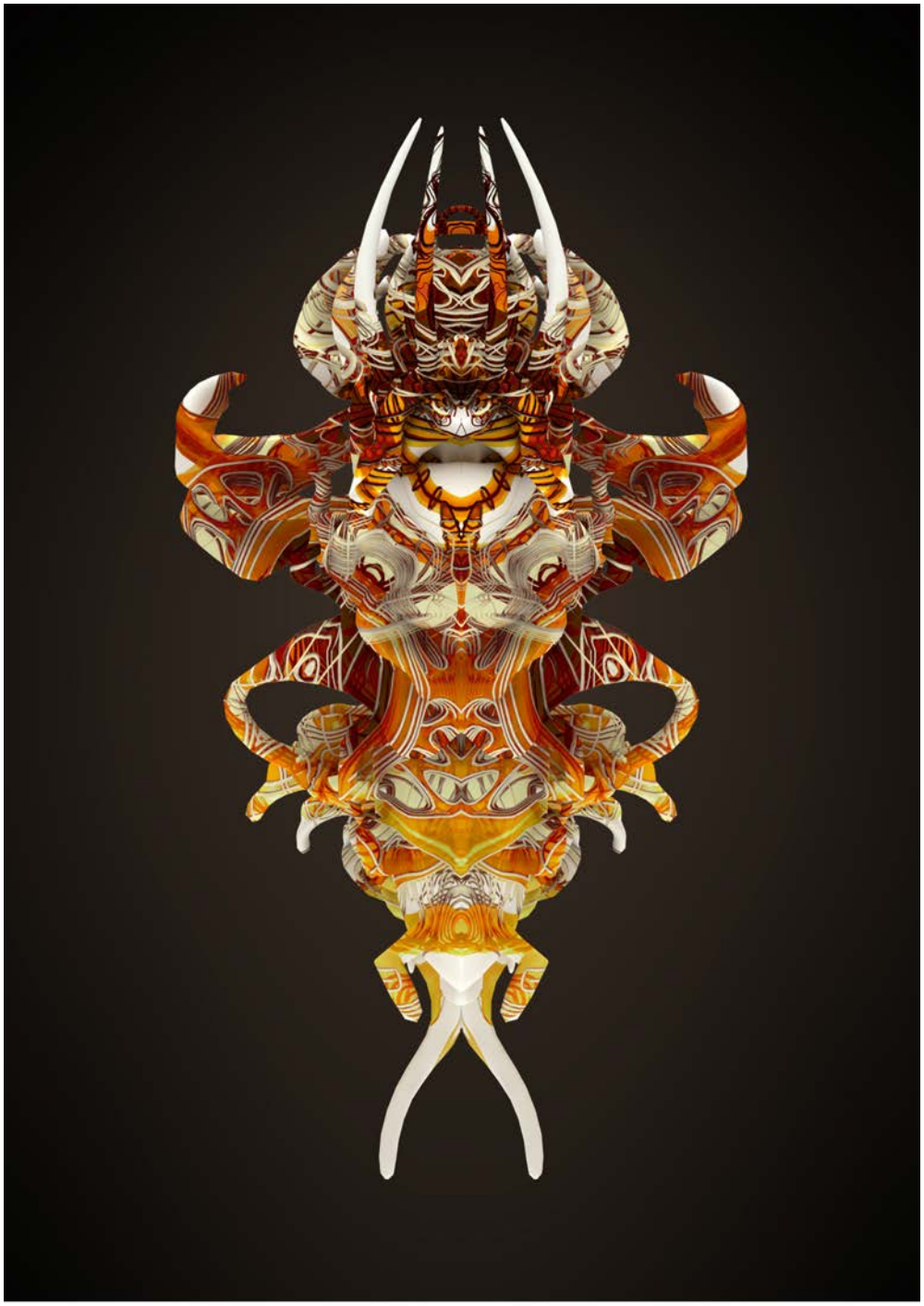
ASEKONIOS, 2017
print
28 x 22 cm, framed 29.6 x 23.6 cm
11 x 8.6 inches, framed 11.6 x 9.3 inches



ASEMFEQET, 2017
print
28 x 22 cm, framed 29.6 x 23.6 cm
11 x 8.6 inches, framed 11.6 x 9.3 inches



ASEMKAFIOS, 2017
print
28 x 22 cm, framed 29.6 x 23.6 cm
11 x 8.6 inches, framed 11.6 x 9.3 inches



ASEMKERONI, 2017
print
28 x 22 cm, framed 29.6 x 23.6 cm
11 x 8.6 inches, framed 11.6 x 9.3 inches



ASEMNIPOS, 2017
print
28 x 22 cm, framed 29.6 x 23.6 cm
11 x 8.6 inches, framed 11.6 x 9.3 inches



ASEMOTEP, 2017
print
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11 x 8.6 inches, framed 11.6 x 9.3 inches



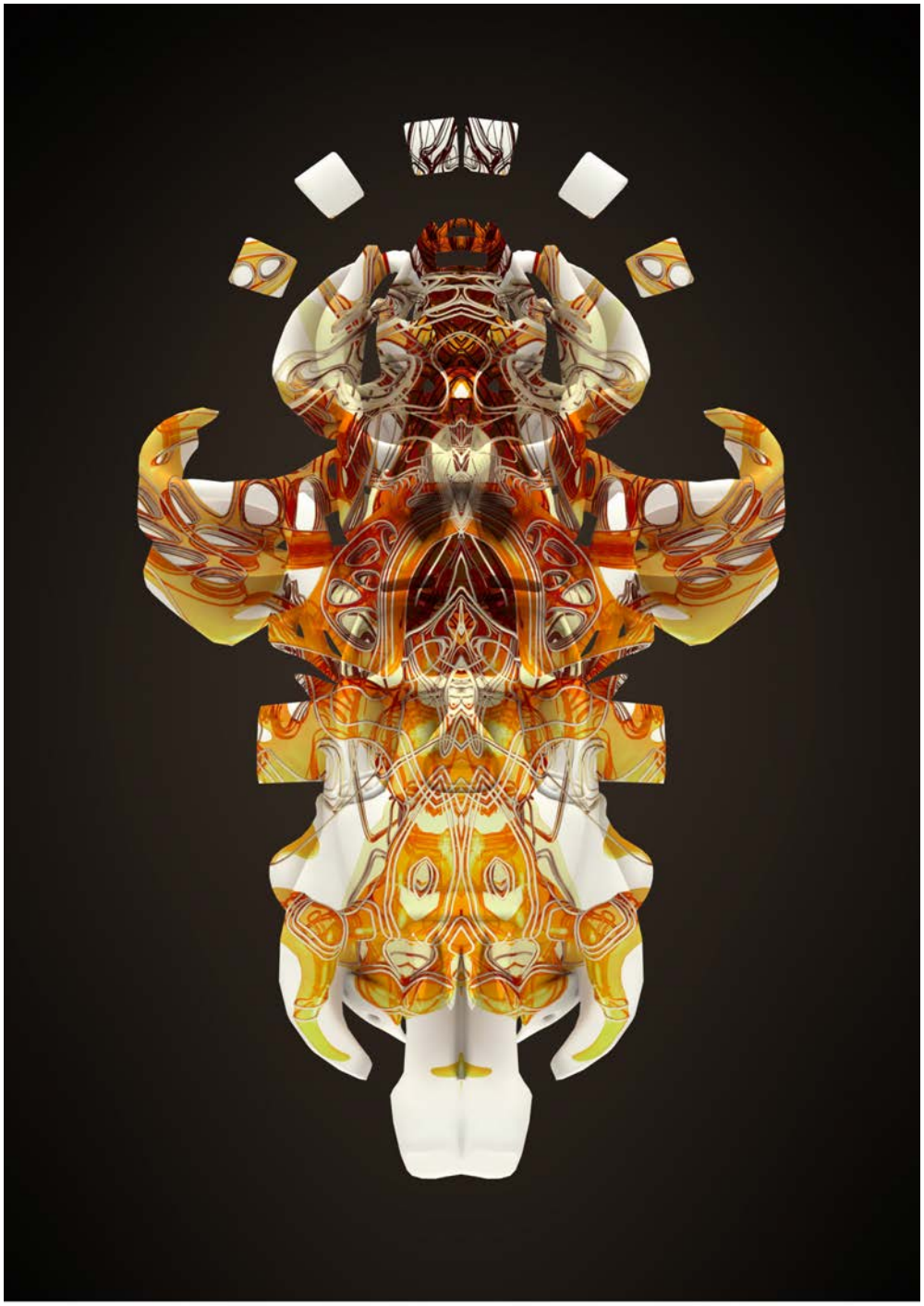
ASEMTIKEFI, 2017
print
28 x 22 cm, framed 29.6 x 23.6 cm
11 x 8.6 inches, framed 11.6 x 9.3 inches



ASENOKERO, 2017
print
28 x 22 cm, framed 29.6 x 23.6 cm
11 x 8.6 inches, framed 11.6 x 9.3 inches



ASEPOTI, 2017
print
28 x 22 cm, framed 29.6 x 23.6 cm
11 x 8.6 inches, framed 11.6 x 9.3 inches



ASEPOTRI, 2017
print
28 x 22 cm, framed 29.6 x 23.6 cm
11 x 8.6 inches, framed 11.6 x 9.3 inches



ASERAYITI, 2017
print
28 x 22 cm, framed 29.6 x 23.6 cm
11 x 8.6 inches, framed 11.6 x 9.3 inches

AYAMORFUM

INDETERMINACY - Masks pinned to the wall like butterflies and insects. Hence taxonomically organized ways of thinking. Only from a large cultural order, our Western order, did we think we could live and interpret meaningfully. Yet, the anthropocene teaches that nothing could be further from the truth. Man also carries within him the mask of a cosmic indeterminacy and an incomprehensible destructiveness.


Ayadleahu


Ayaceloc


Ayatofir


Ayaboly


Ayawinpokan


Ayawinrah


Ayamelnor


Ayaporkin


Ayalehem


Ayamorwin


Ayakapna


Ayawinka


Ayanuldwin


Ayaborkan


Ayakadbo


Ayadpoak


Ayadinwihau

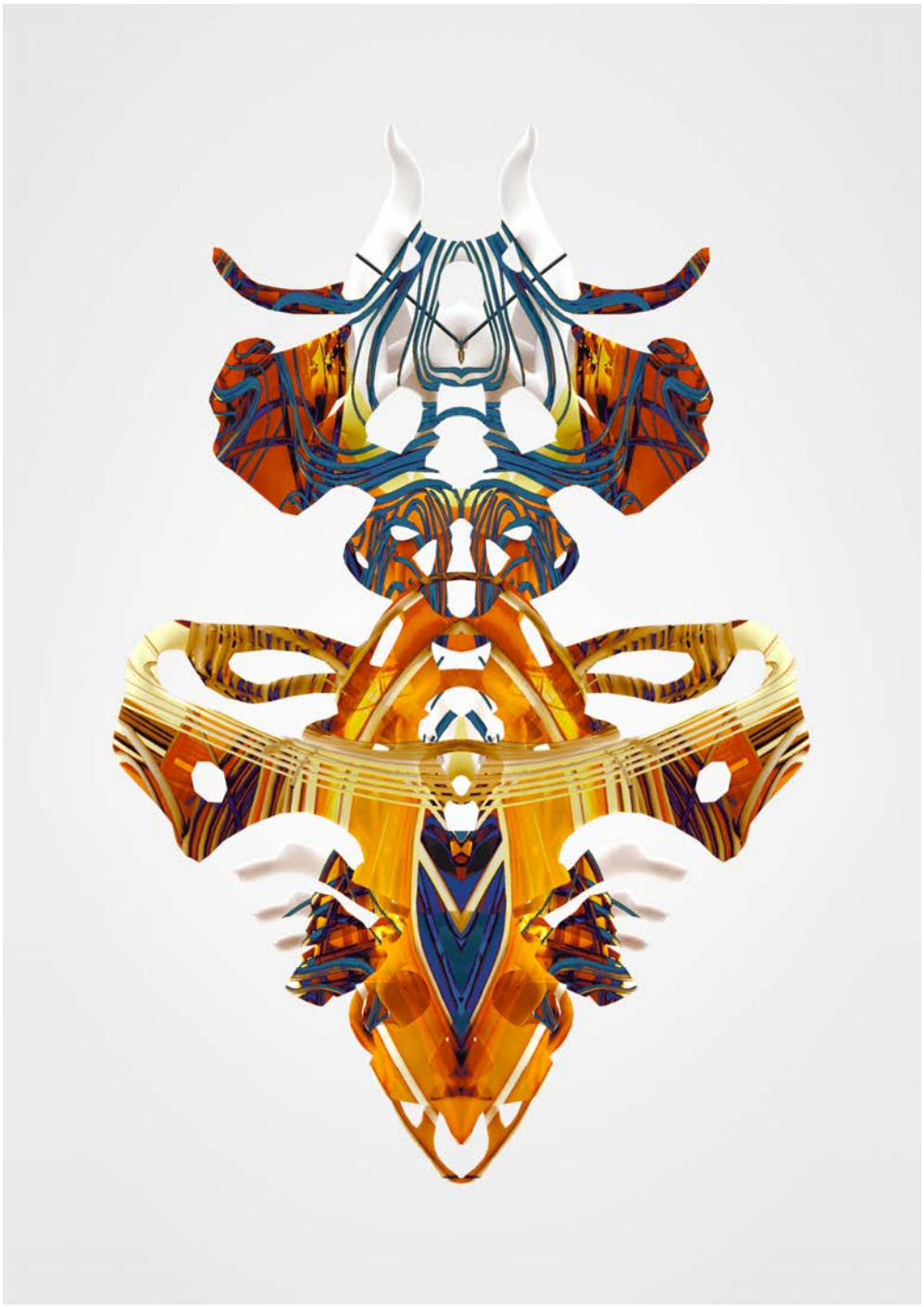

Ayadnulan


Ayatirzul


Ayadorkan

Index Mask Mutation project 2017-2020 - Nick Ervinck

AYAMORFUM, 2017
print
90 x 70 cm, framed 98 x 78 cm
35.4 x 27.5 inches, framed 38.6 x 30.7 inches



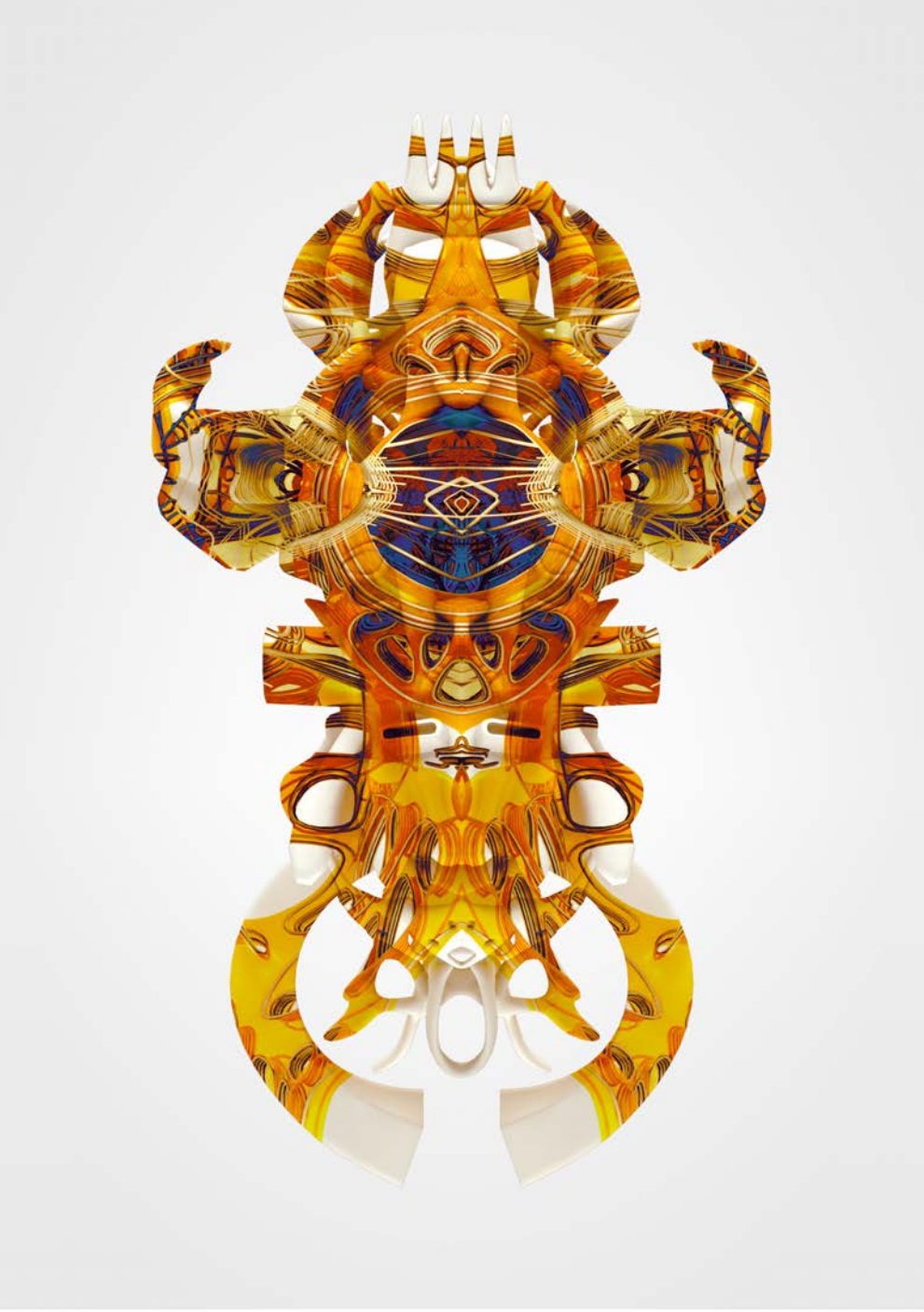
AYABOLY, 2017
print
28 x 22 cm, framed 29.6 x 23.6 cm
11 x 8.6 inches, framed 11.6 x 9.3 inches



AYABORKAN, 2017
print
28 x 22 cm, framed 29.6 x 23.6 cm
11 x 8.6 inches, framed 11.6 x 9.3 inches



AYACELOC, 2017
print
28 x 22 cm, framed 29.6 x 23.6 cm
11 x 8.6 inches, framed 11.6 x 9.3 inches



AYADINWIHAU, 2017
print
28 x 22 cm, framed 29.6 x 23.6 cm
11 x 8.6 inches, framed 11.6 x 9.3 inches



AYADLEAHU, 2017
print
28 x 22 cm, framed 29.6 x 23.6 cm
11 x 8.6 inches, framed 11.6 x 9.3 inches



AYADNULAN, 2017
print
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11 x 8.6 inches, framed 11.6 x 9.3 inches



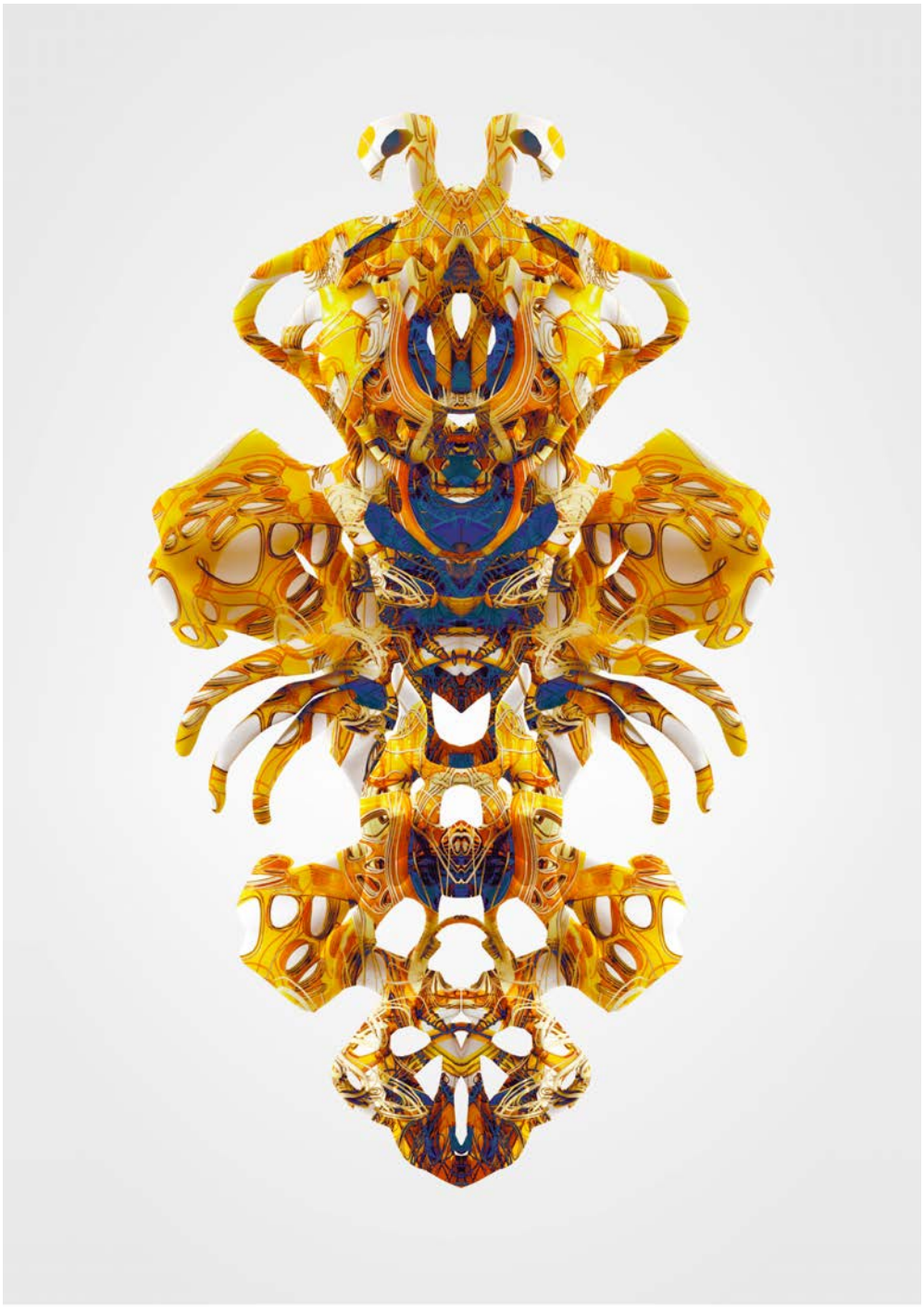
AYADORKAN, 2017
print
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11 x 8.6 inches, framed 11.6 x 9.3 inches



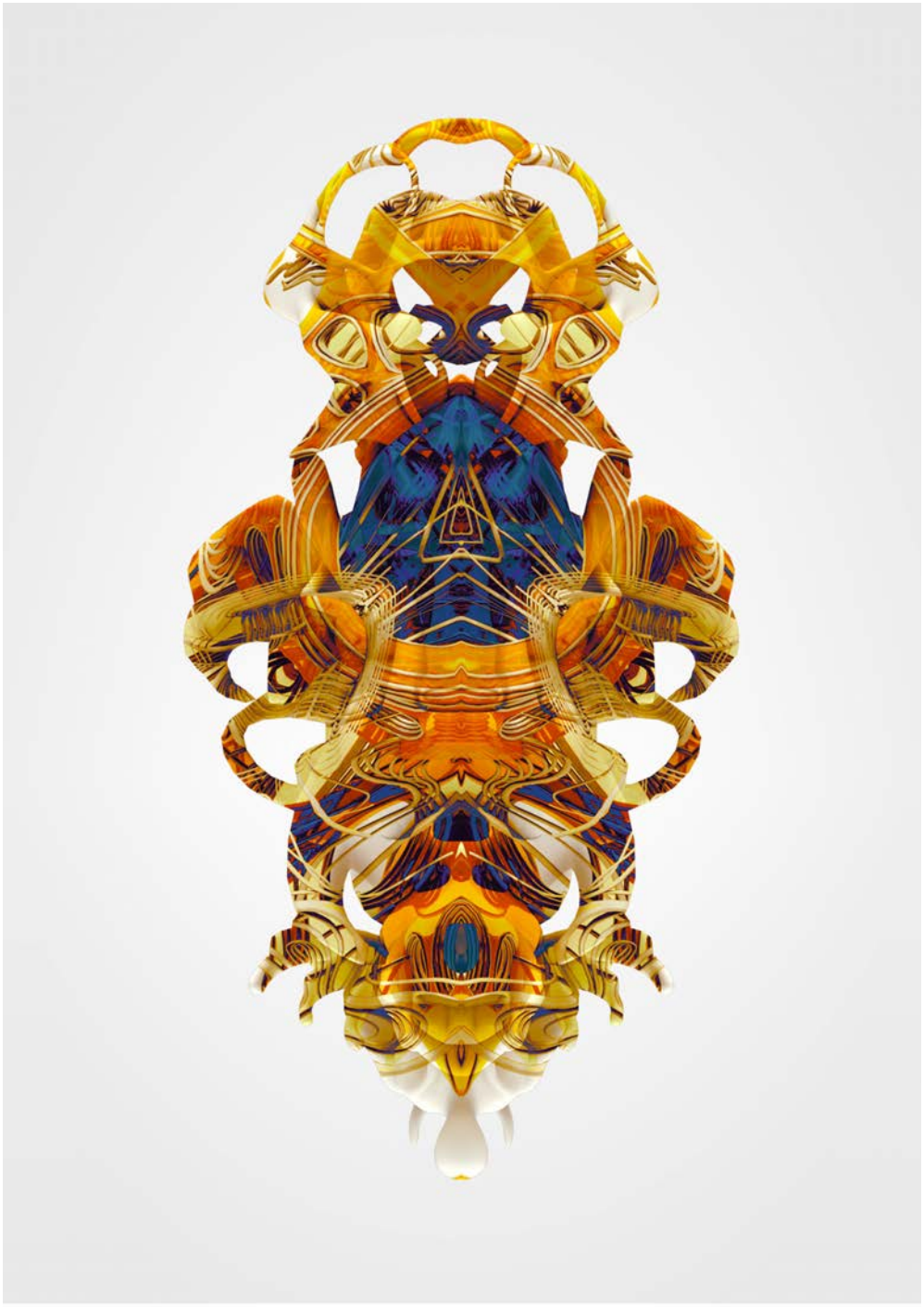
AYADPOAK, 2017
print
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11 x 8.6 inches, framed 11.6 x 9.3 inches



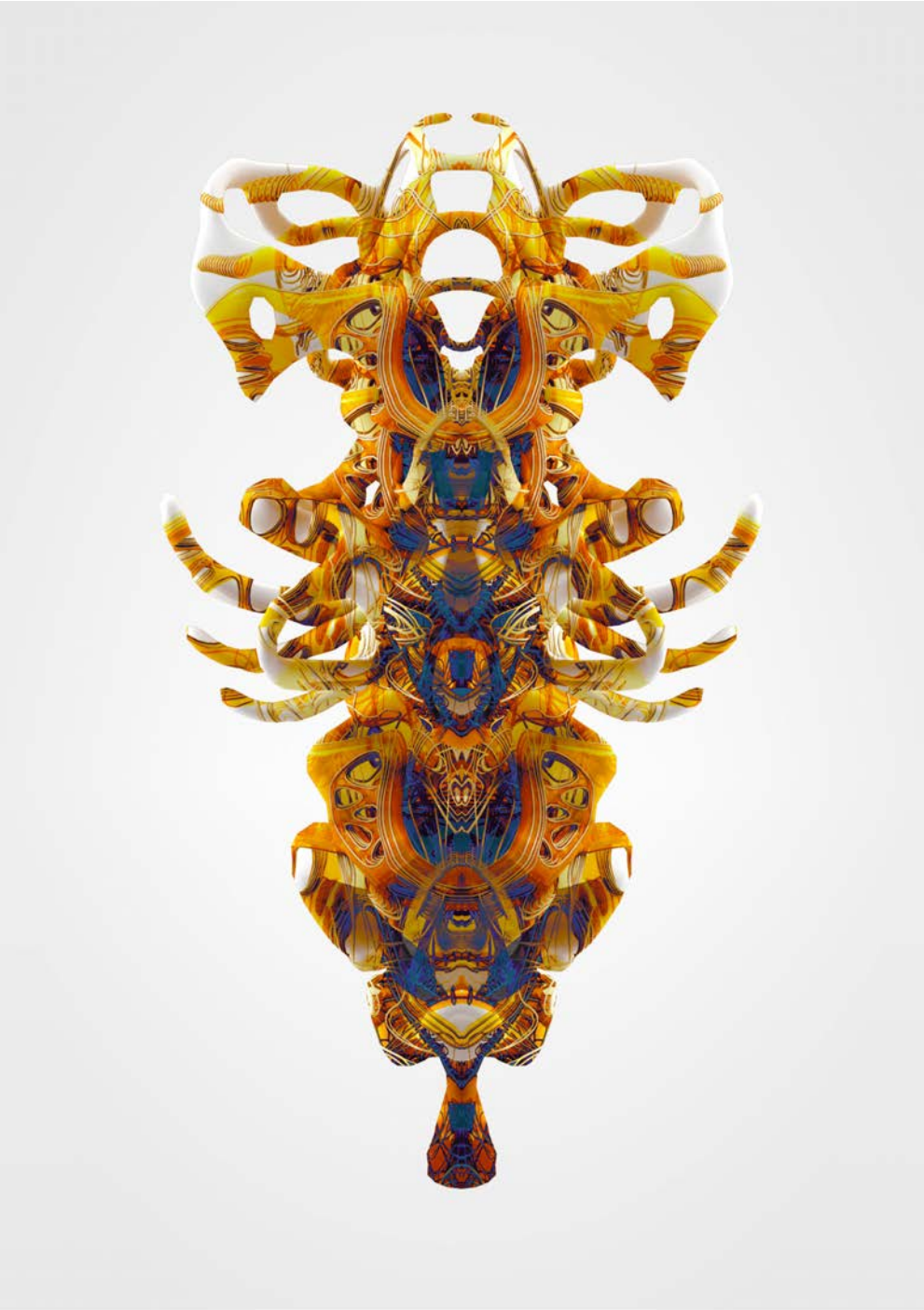
AYAKADBO, 2017
print
28 x 22 cm, framed 29.6 x 23.6 cm
11 x 8.6 inches, framed 11.6 x 9.3 inches



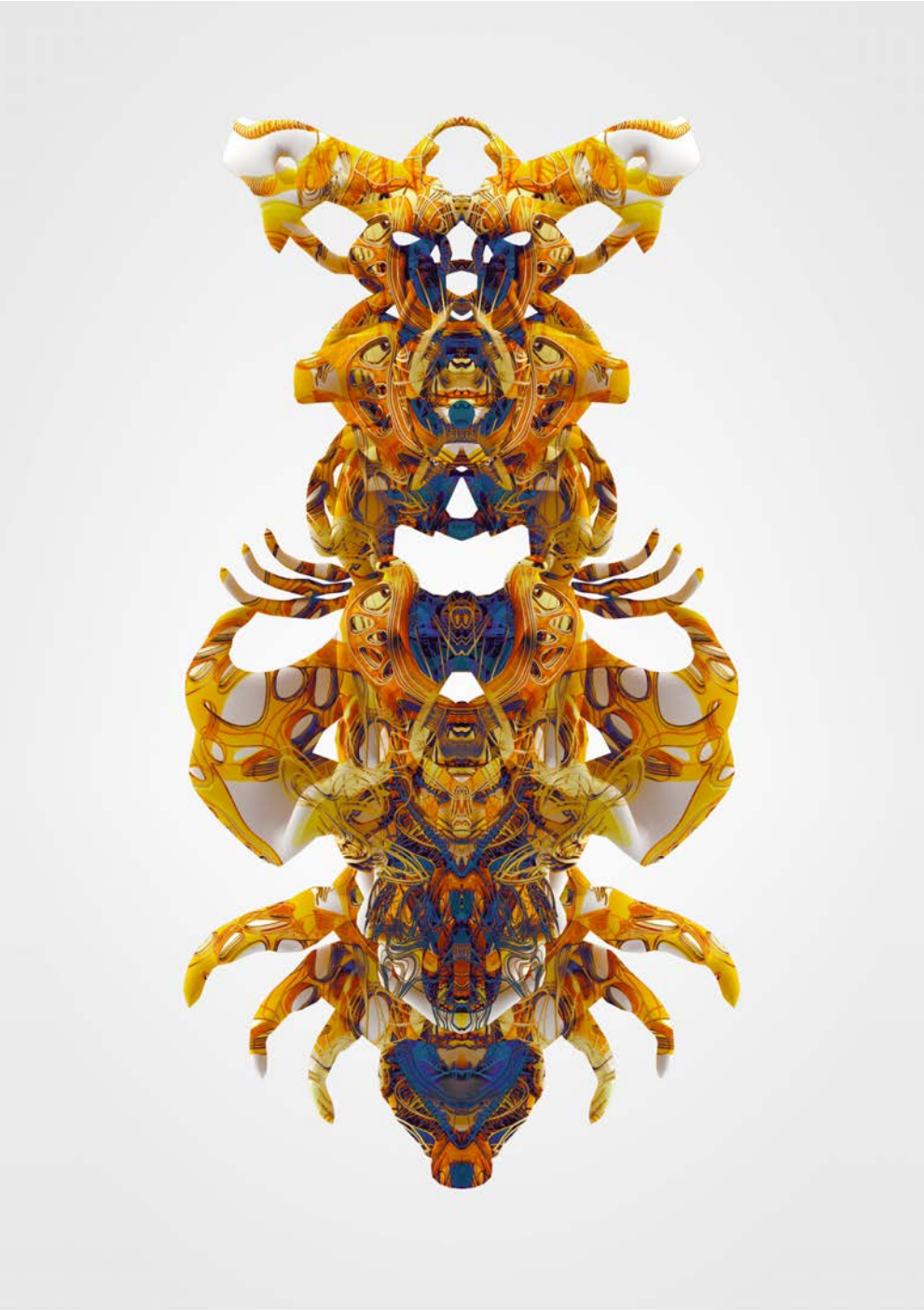
AYAKAPNA, 2017
print
28 x 22 cm, framed 29.6 x 23.6 cm
11 x 8.6 inches, framed 11.6 x 9.3 inches



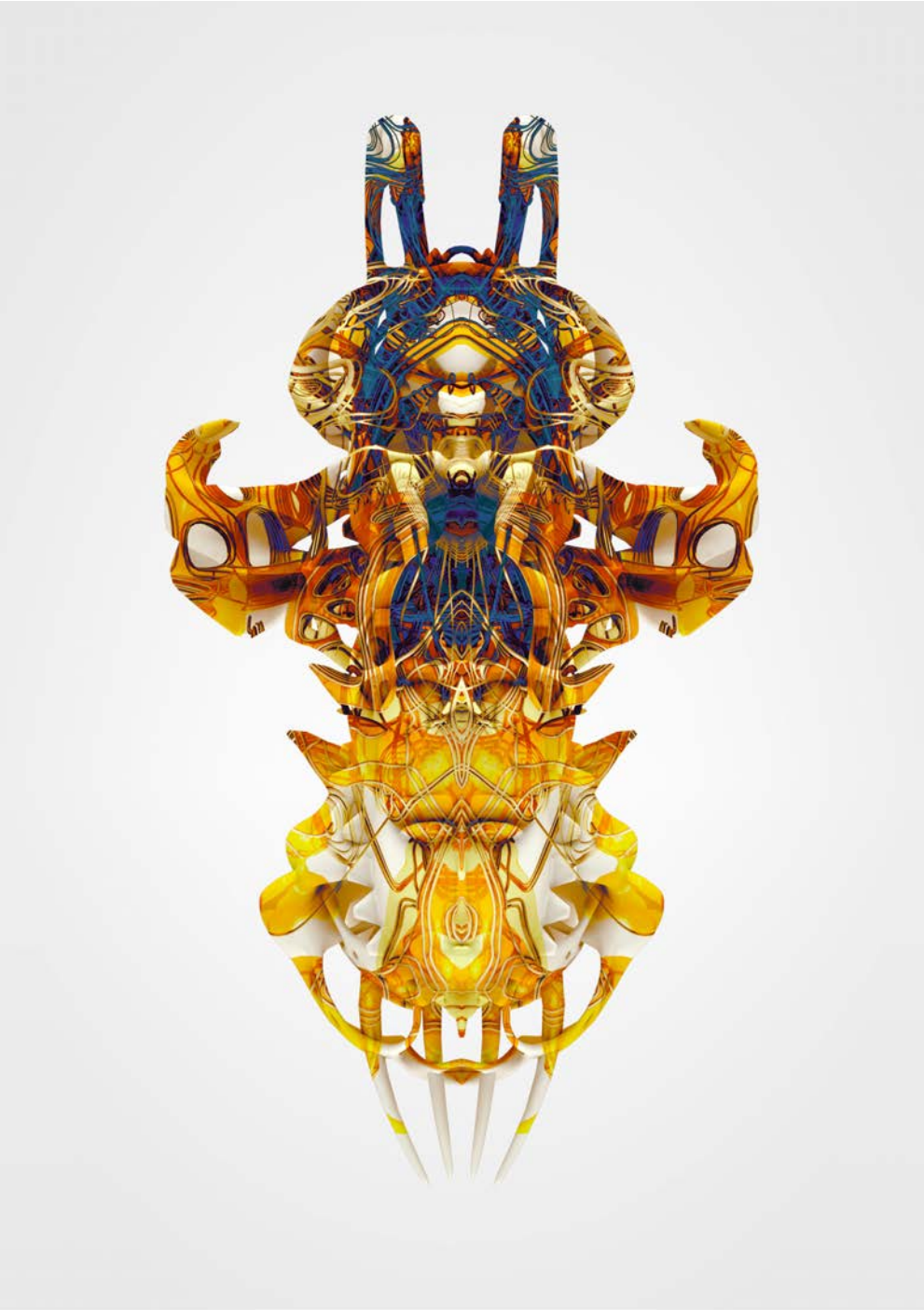
AYAMINLON, 2017
print
28 x 22 cm, framed 29.6 x 23.6 cm
11 x 8.6 inches, framed 11.6 x 9.3 inches



AYANULDWIN, 2017
print
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11 x 8.6 inches, framed 11.6 x 9.3 inches



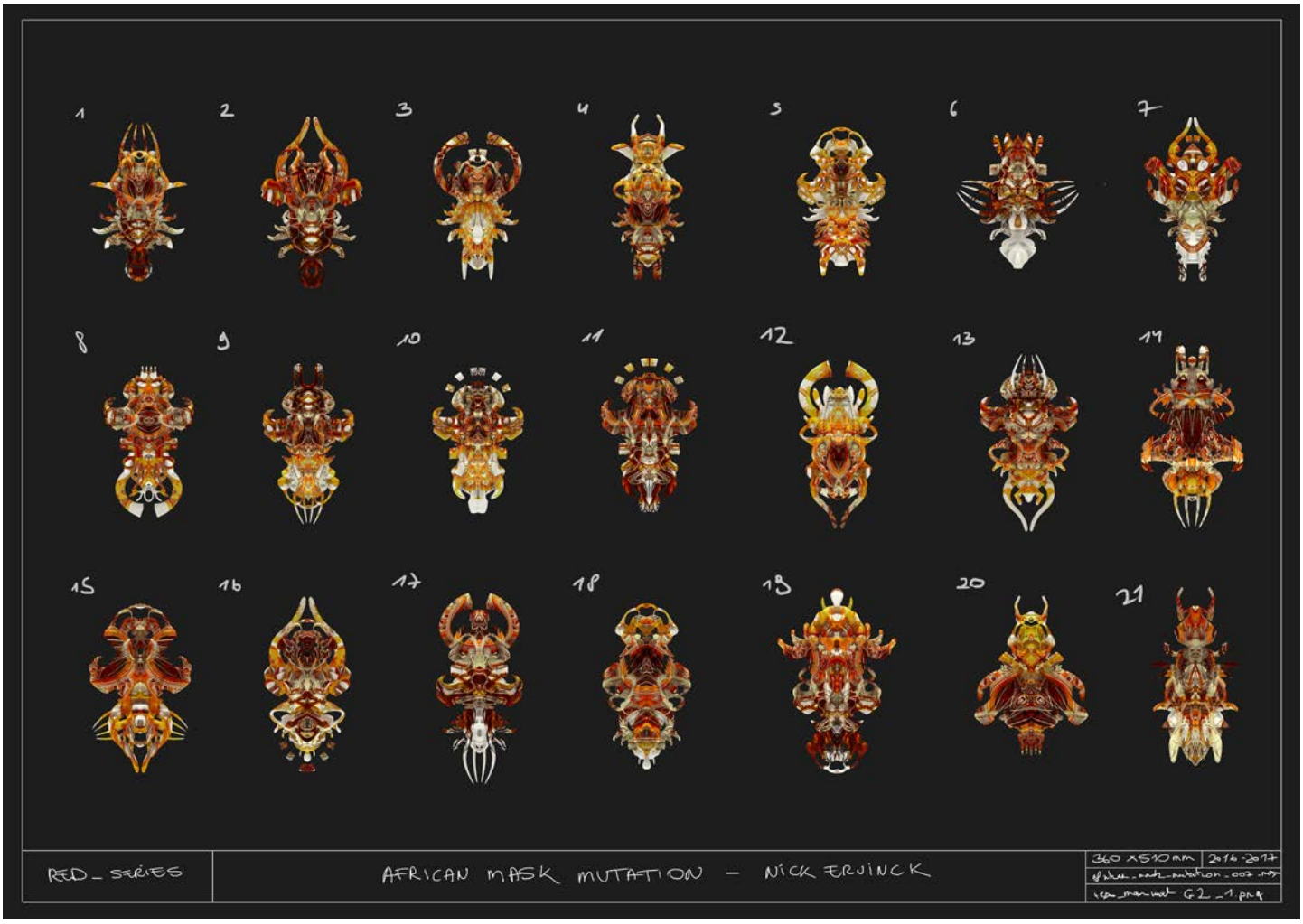
AYAWINKA, 2017
print
28 x 22 cm, framed 29.6 x 23.6 cm
11 x 8.6 inches, framed 11.6 x 9.3 inches



AYAWINPOKAN, 2017
print
28 x 22 cm, framed 29.6 x 23.6 cm
11 x 8.6 inches, framed 11.6 x 9.3 inches



AYAWINRAH, 2017
print
28 x 22 cm, framed 29.6 x 23.6 cm
11 x 8.6 inches, framed 11.6 x 9.3 inches



Mask Mutation, 2018
study



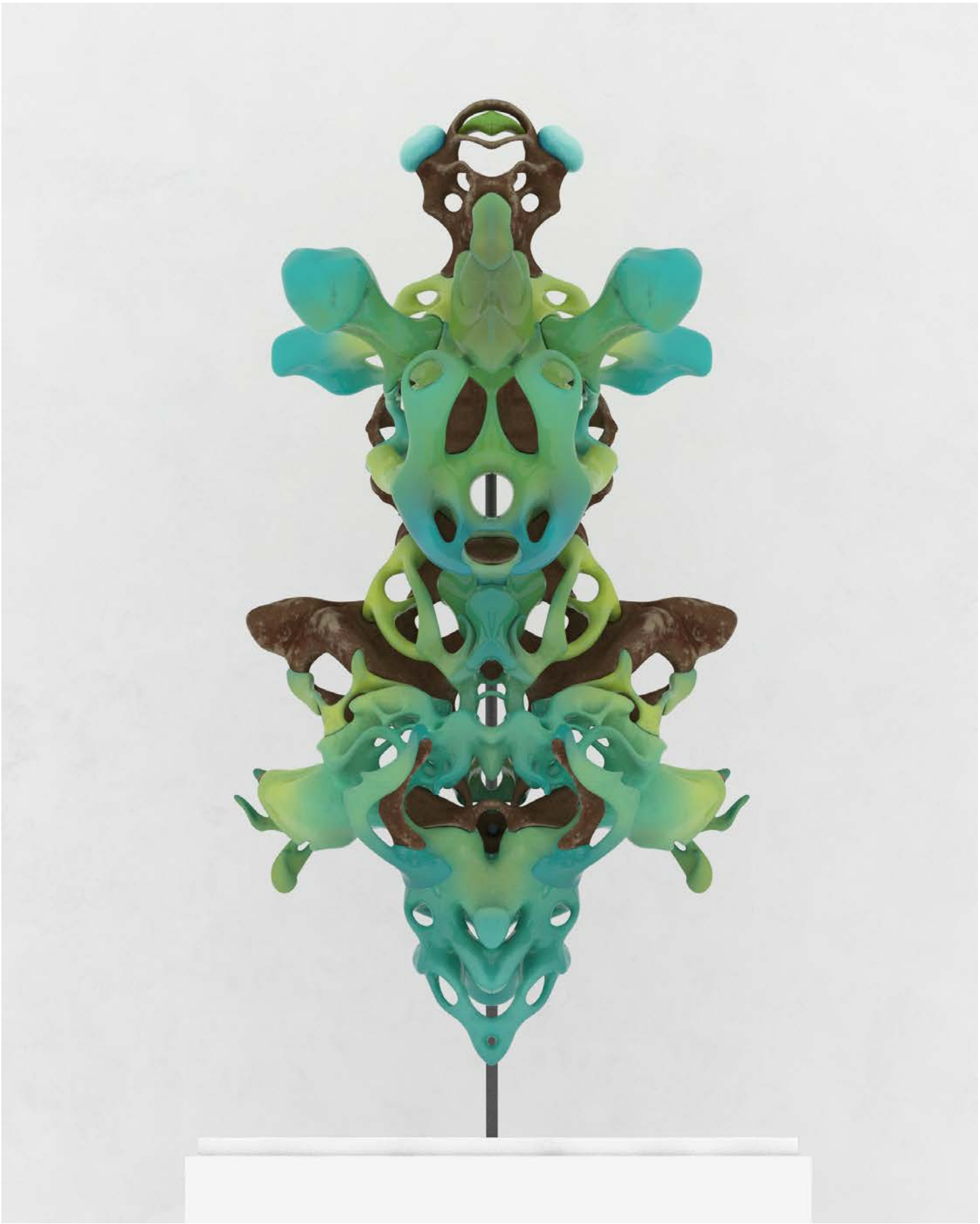
AYAWINRAH YELLOW, 2020
3D print
30 x 12 x 18 cm
11,8 x 4,7 x 7,1 inches



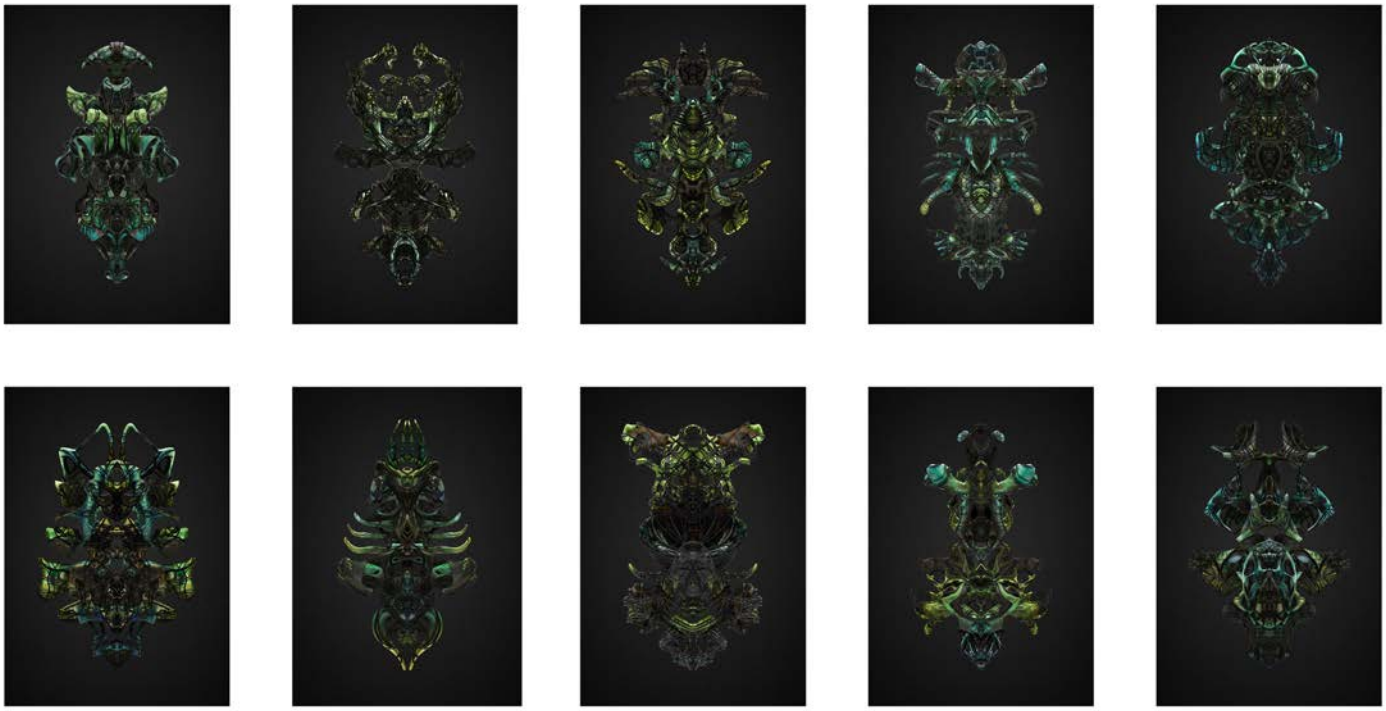
AYAWINRAH GREEN, 2020
3D print
30 x 12 x 18 cm
11,8 x 4,7 x 7,1 inches



AYAWINRAH YELLOW, 2020
3D print
35 x 15 x 19 cm
13,8 x 5,9 x 7,5 inches

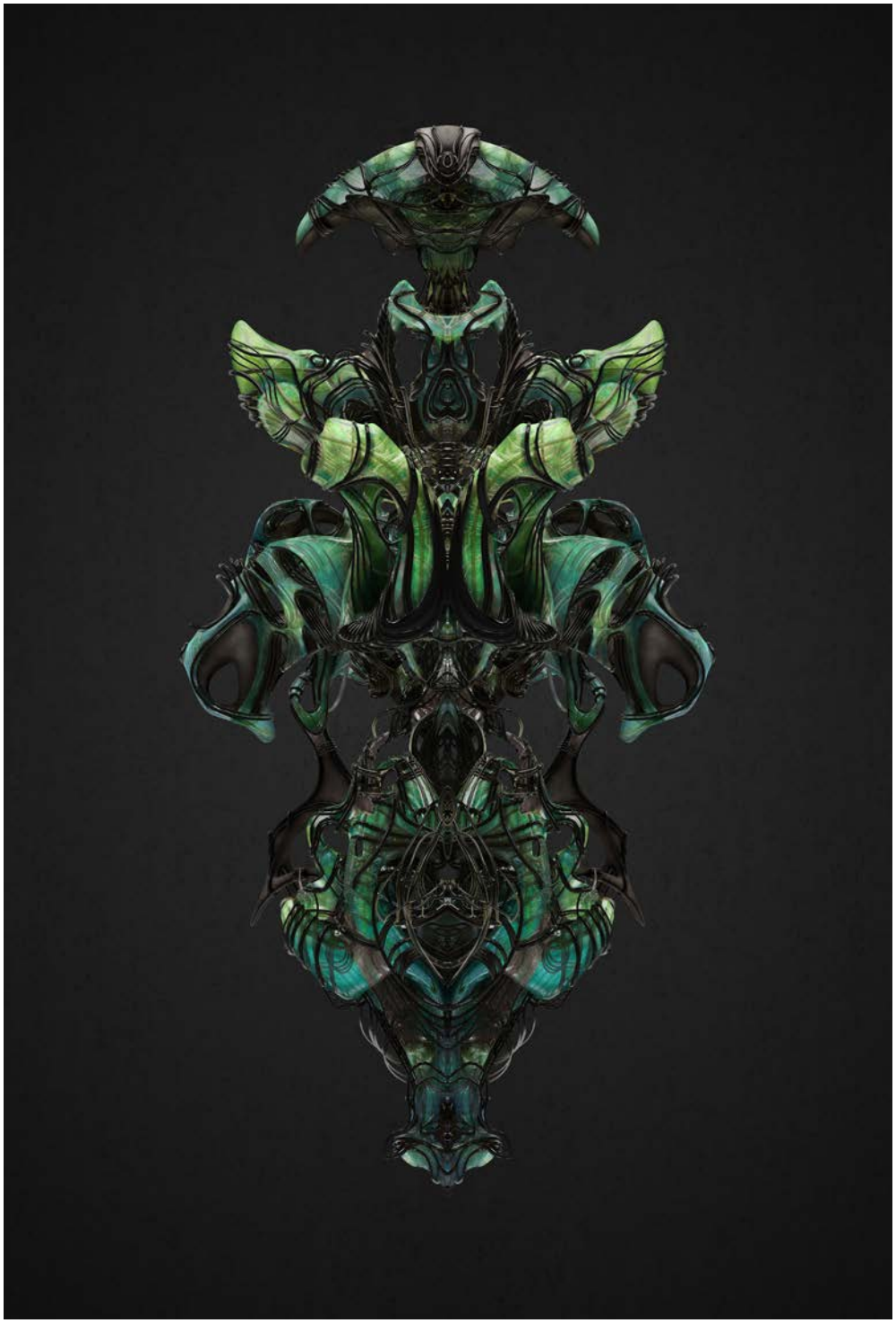


AYAWINRAH GREEN, 2020
3D print
35 x 15 x 19 cm
13,8 x 5,9 x 7,5 inches

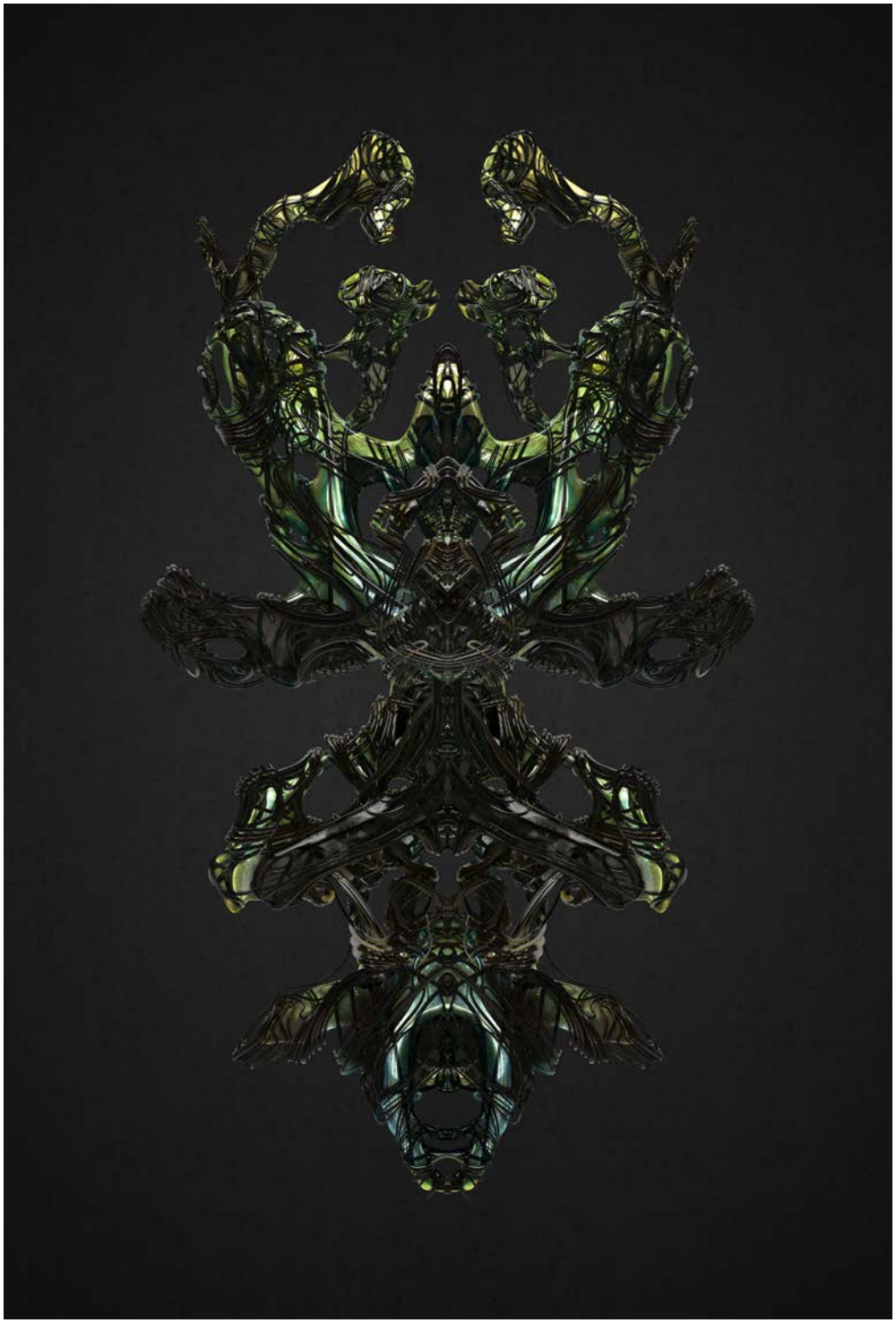


TANANORIUM, 2020
print

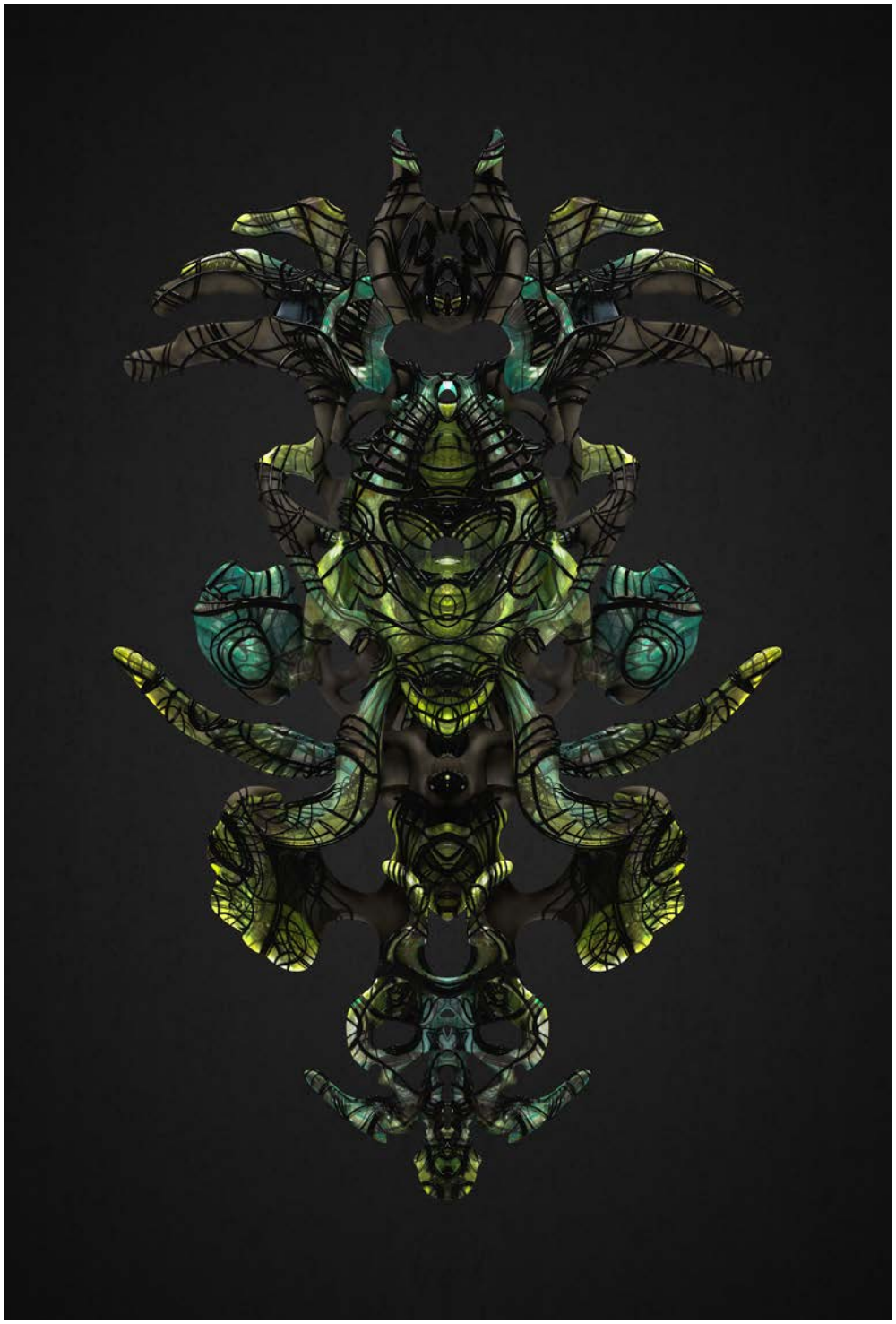
overzicht



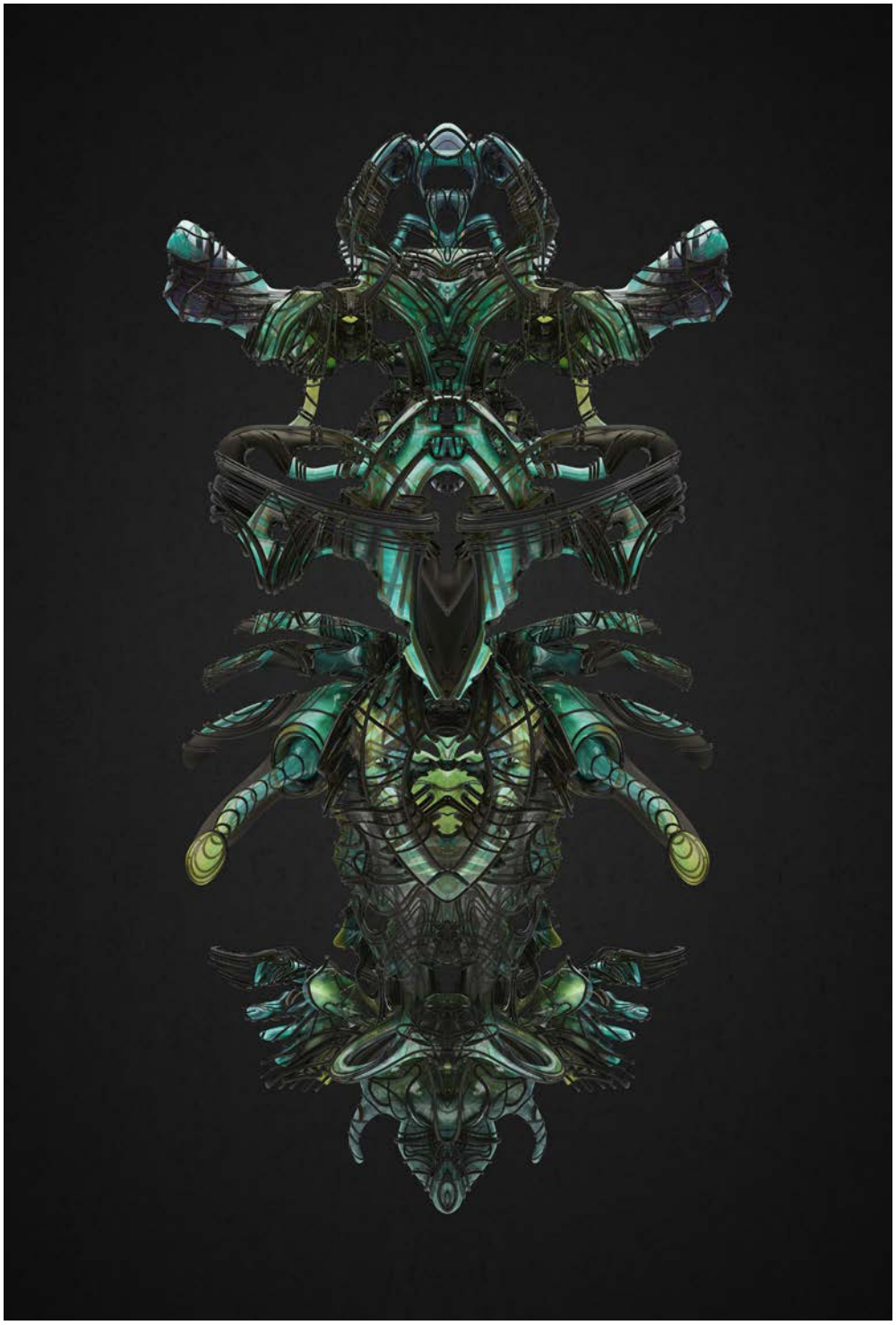
TANAHAKIOR, 2020
print
61 x 46 cm, 63 x 49 cm framed
24.02 x 18.11 inch, 24.8 x 19.29 inch framed



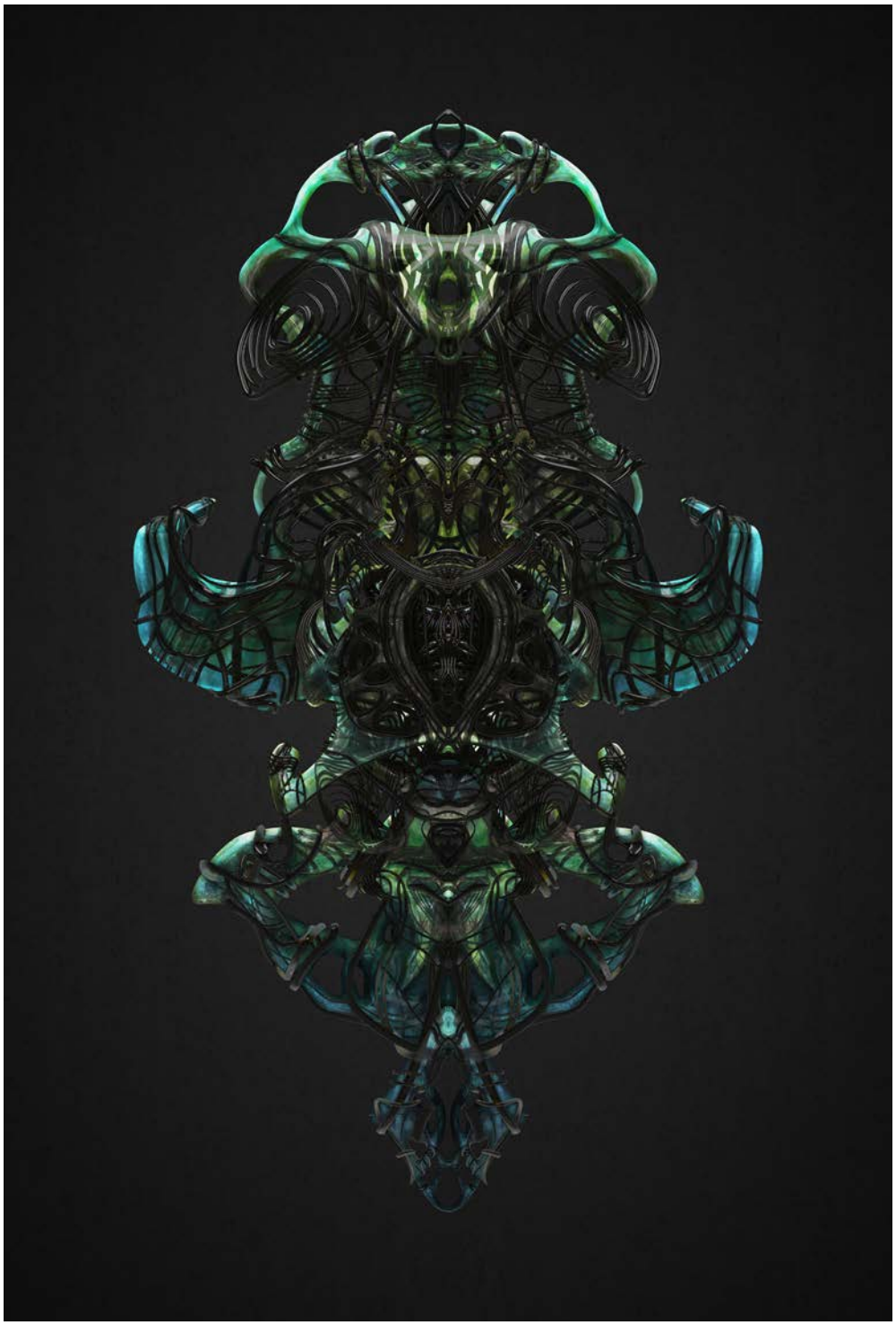
TANAKERAP, 2020
print
61 x 46 cm, 63 x 49 cm framed
24.02 x 18.11 inch, 24.8 x 19.29 inch framed



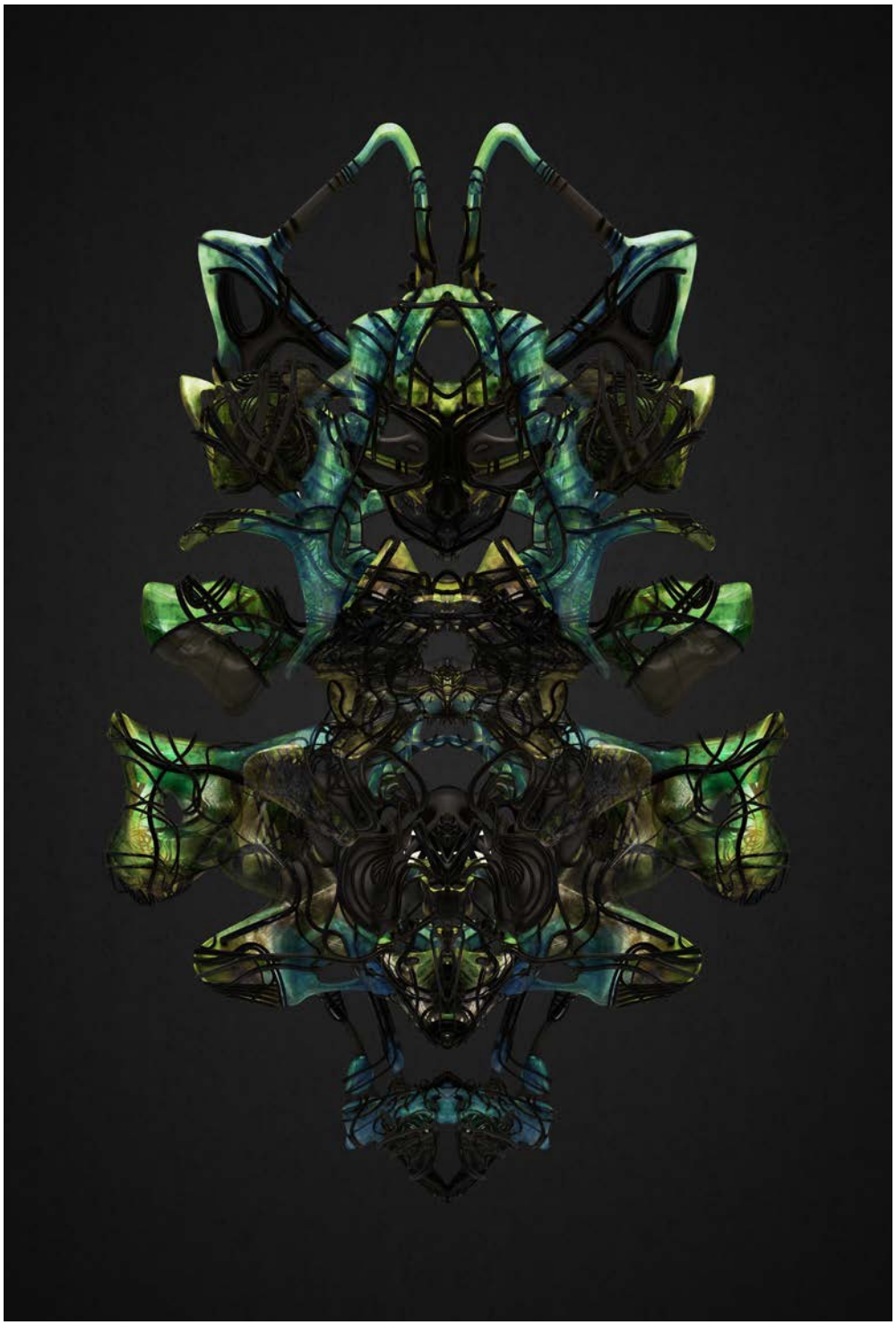
TANAMONBAR, 2020
print
61 x 46 cm, 63 x 49 cm framed
24.02 x 18.11 inch, 24.8 x 19.29 inch framed



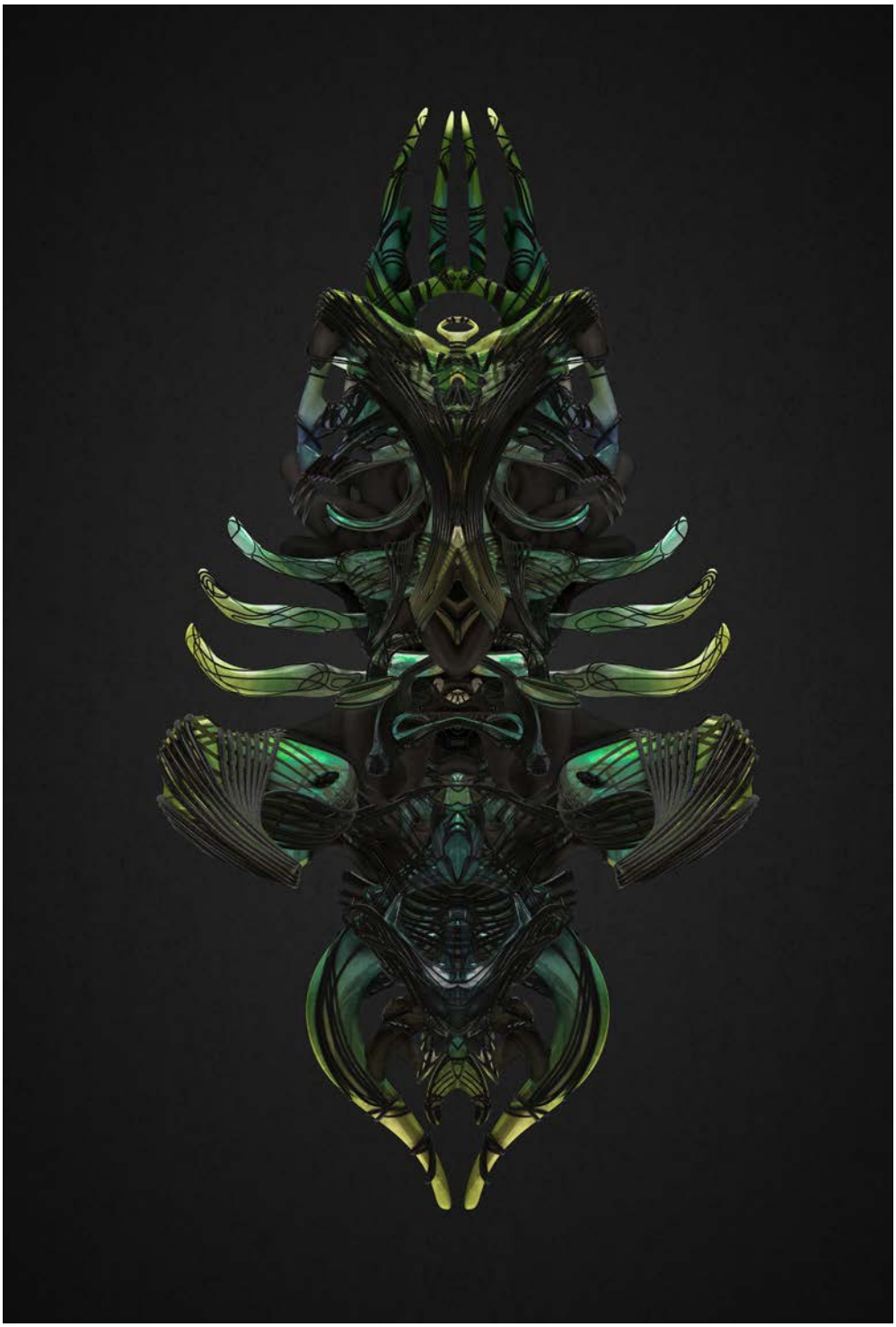
TANARAMPAN, 2020
print
61 x 46 cm, 63 x 49 cm framed
24.02 x 18.11 inch, 24.8 x 19.29 inch framed



TANARANGPI, 2020
print
61 x 46 cm, 63 x 49 cm framed
24.02 x 18.11 inch, 24.8 x 19.29 inch framed



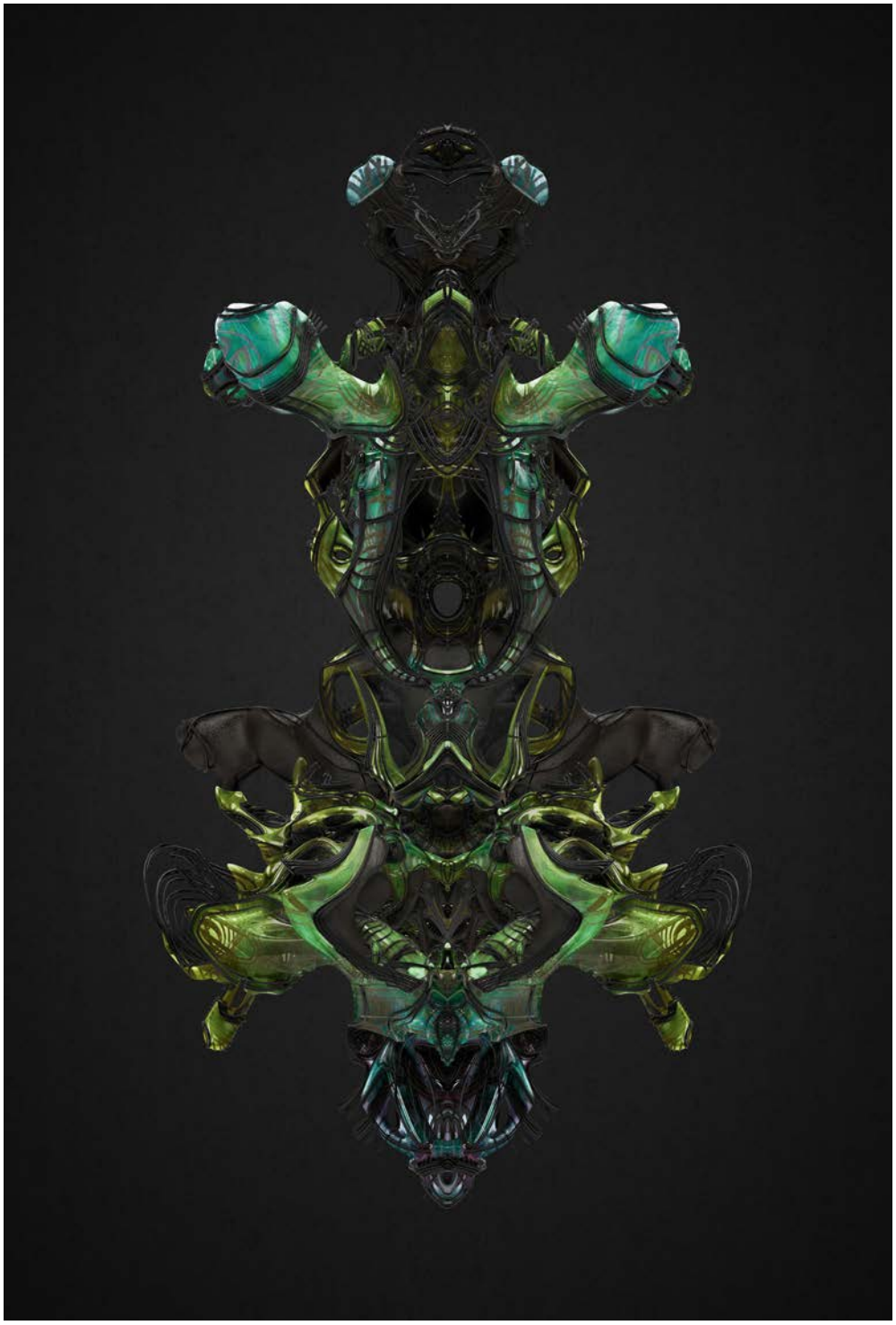
TANARKAMA, 2020
print
61 x 46 cm, 63 x 49 cm framed
24.02 x 18.11 inch, 24.8 x 19.29 inch framed



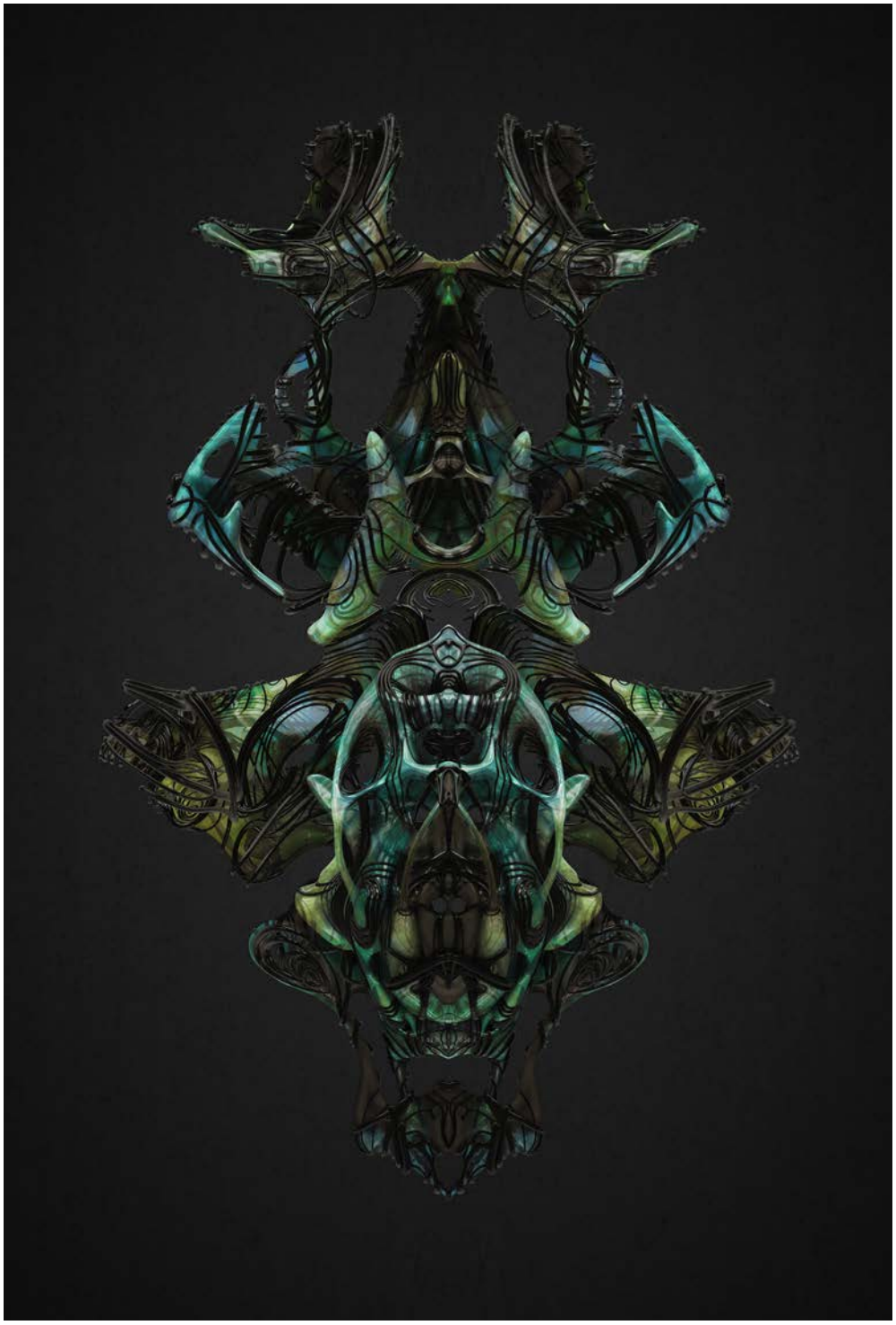
TANASSANGKA, 2020
print
61 x 46 cm, 63 x 49 cm framed
24.02 x 18.11 inch, 24.8 x 19.29 inch framed



TANATILSUR, 2020
print
61 x 46 cm, 63 x 49 cm framed
24.02 x 18.11 inch, 24.8 x 19.29 inch framed



TANATIRIUB, 2020
print
61 x 46 cm, 63 x 49 cm framed
24.02 x 18.11 inch, 24.8 x 19.29 inch framed



TANAYAPLOM, 2020
print
61 x 46 cm, 63 x 49 cm framed
24.02 x 18.11 inch, 24.8 x 19.29 inch framed



TANATILSUR yellow print, 2020
print
61 x 46 cm, 63 x 49 cm framed
24.02 x 18.11 inch, 24.8 x 19.29 inch framed



TANATIRIUB yellow print, 2020
print
61 x 46 cm, 63 x 49 cm framed
24.02 x 18.11 inch, 24.8 x 19.29 inch framed



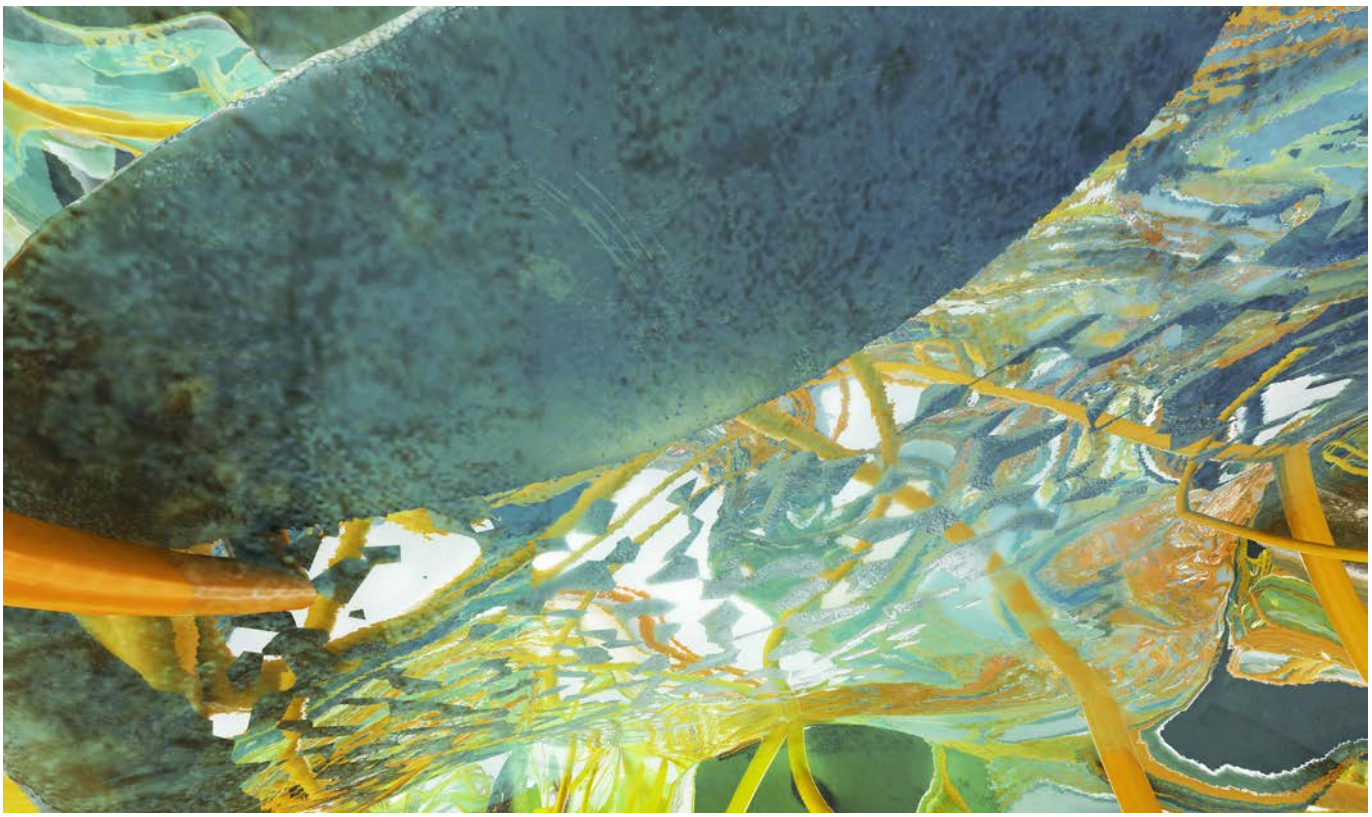
TANATILSUR , 2017-2000
3D print (J750 stratasys)
49 x 28 x 20 cm
19,3 x 11 x 7,9 inches



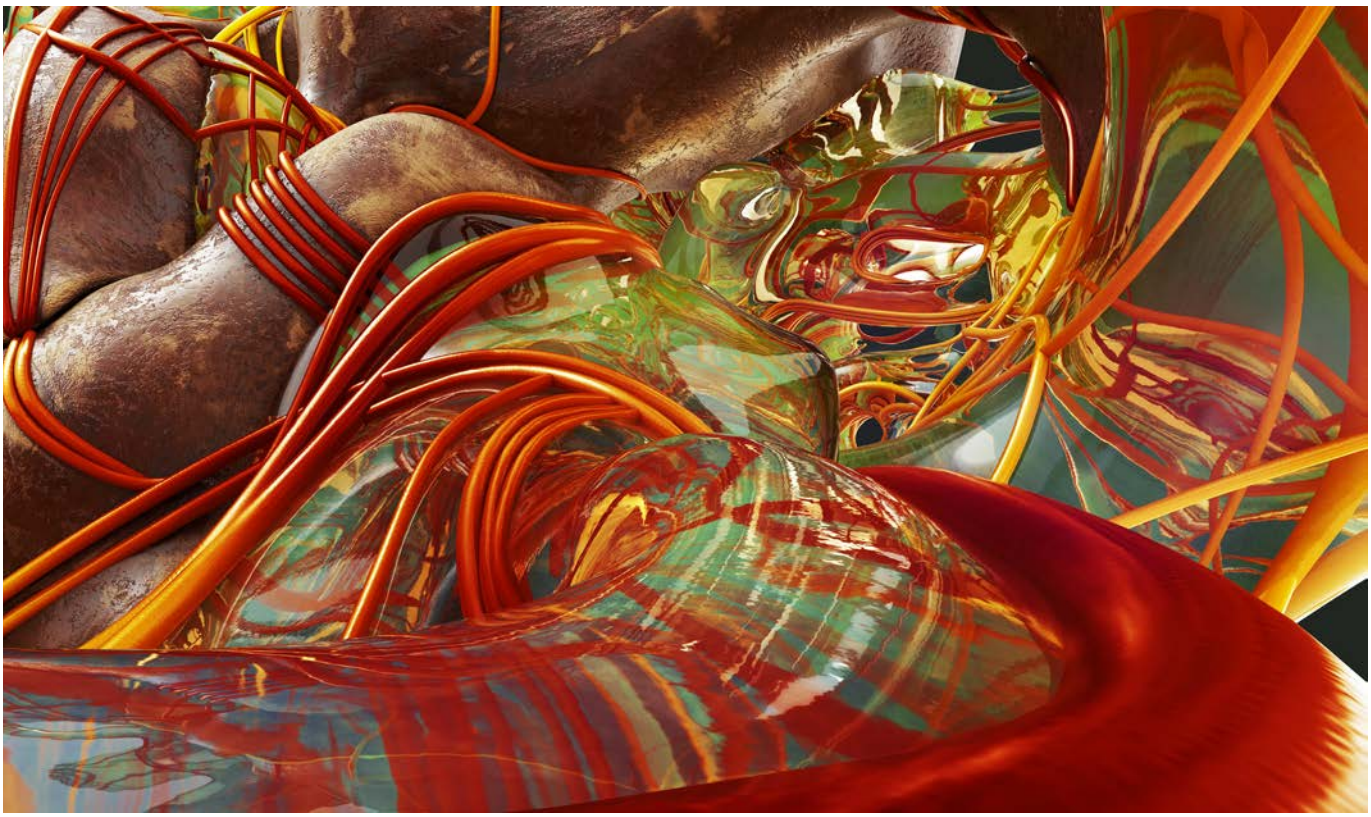
TANATIRIUB, 2017-2000
3D print (J750 stratasys)
79 x 42,4 x 33,6 cm
31,1 x 16,7 x 13,2 inches



TANABRAISO, 2020
print
60 x 105 cm
23.6 x 41.3 inch



TANABRAOX, 2020
print
60 x 105 cm
23.6 x 41.3 inch



TANABRIALO, 2020
print
60 x 105 cm
23.6 x 41.3 inch



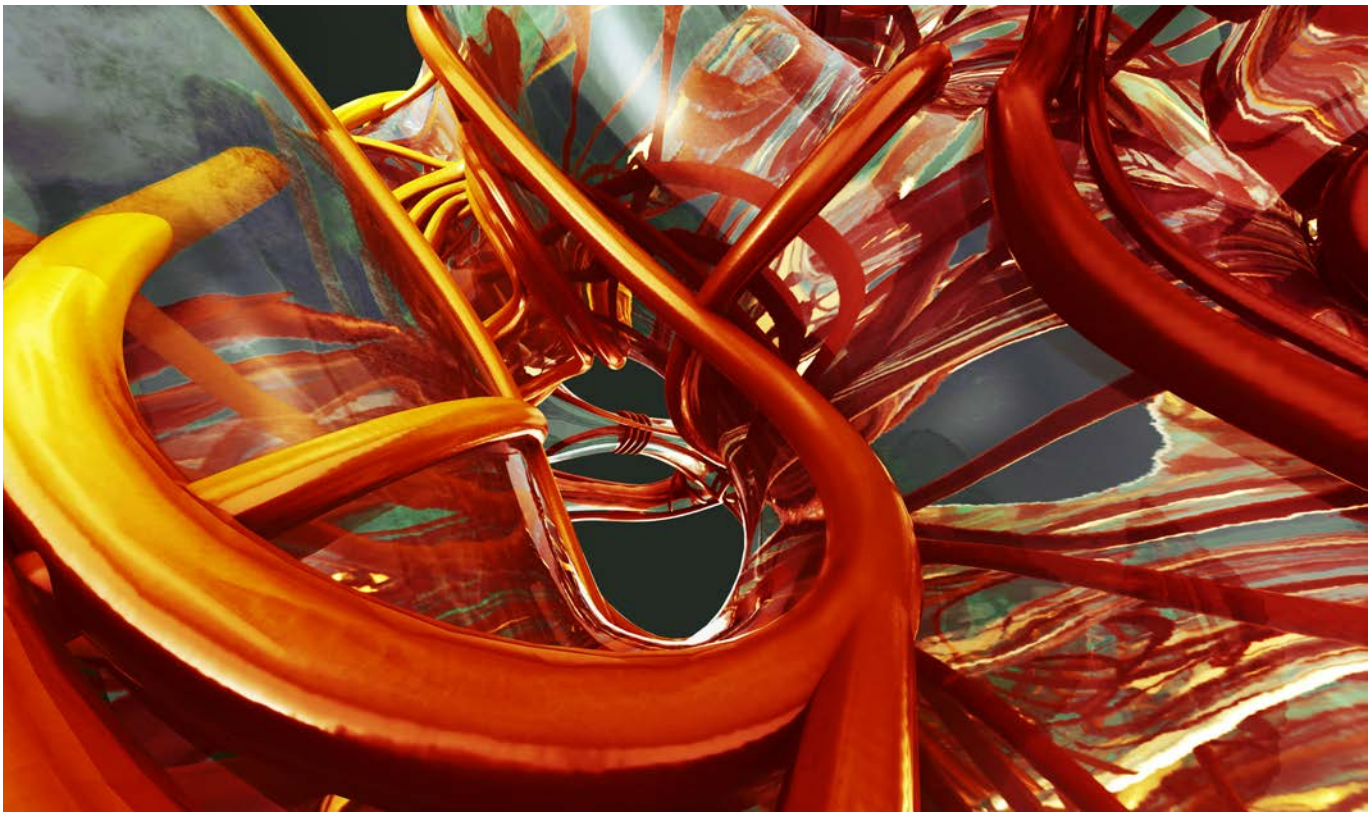
TANABRIAMI, 2020
print
60 x 105 cm
23.6 x 41.3 inch



TANABRIOLA, 2020
print
60 x 105 cm
23.6 x 41.3 inch



TANABRIZOA, 2020
print
60 x 105 cm
23.6 x 41.3 inch



TANABROASI, 2020
print
60 x 105 cm
23.6 x 41.3 inch



TANABRUYO, 2020
print
60 x 105 cm
23.6 x 41.3 inch



TANABRALUN, 2020-2021
print
200 x 150 cm, framed 206 x 156 cm
78.7 x 59 inches, framed 81.1 x 61.4 inches



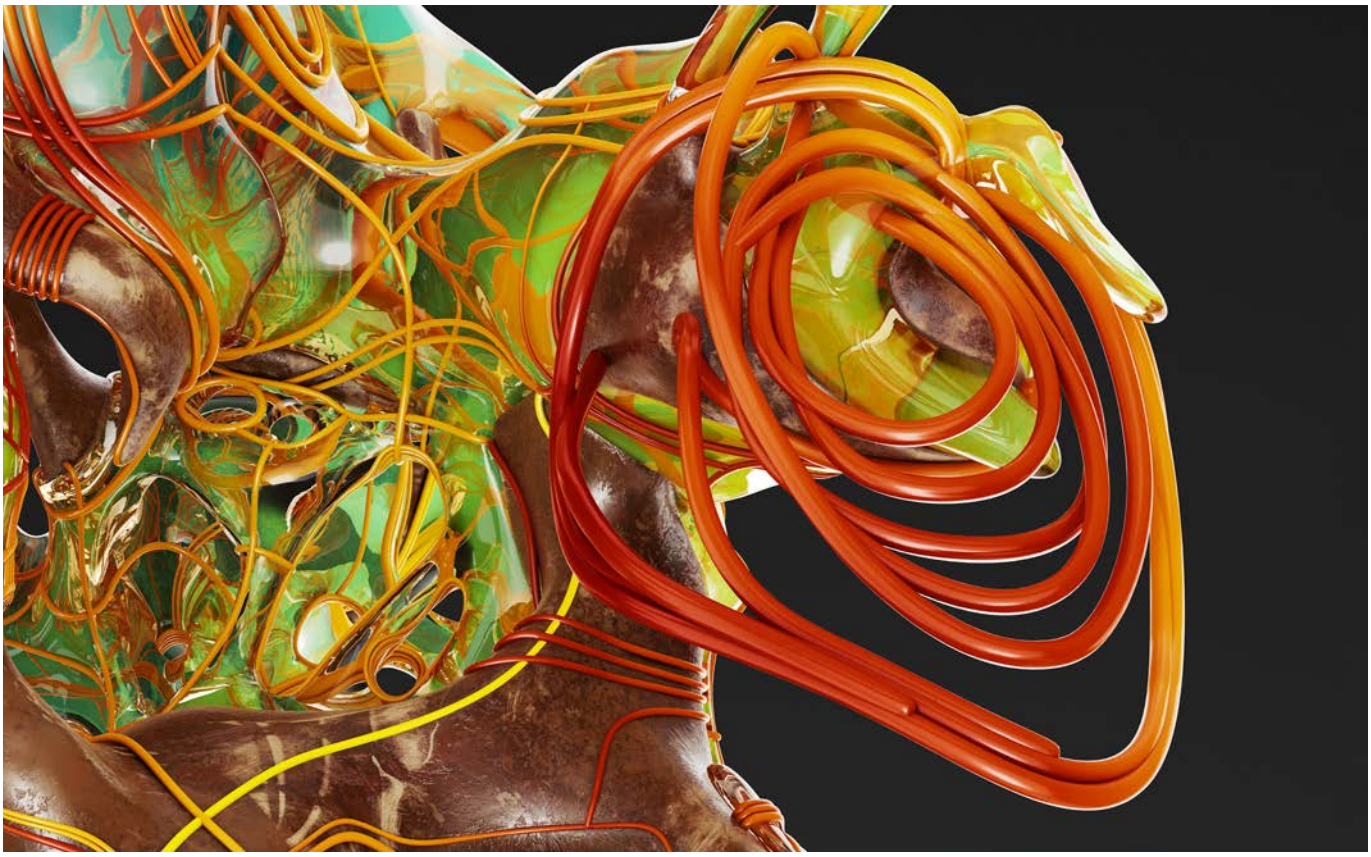
TANABRAYO, 2020
print mounted on plexiglas and covered with plexiglas
60 x 105 cm
23.6 x 41.3 inch



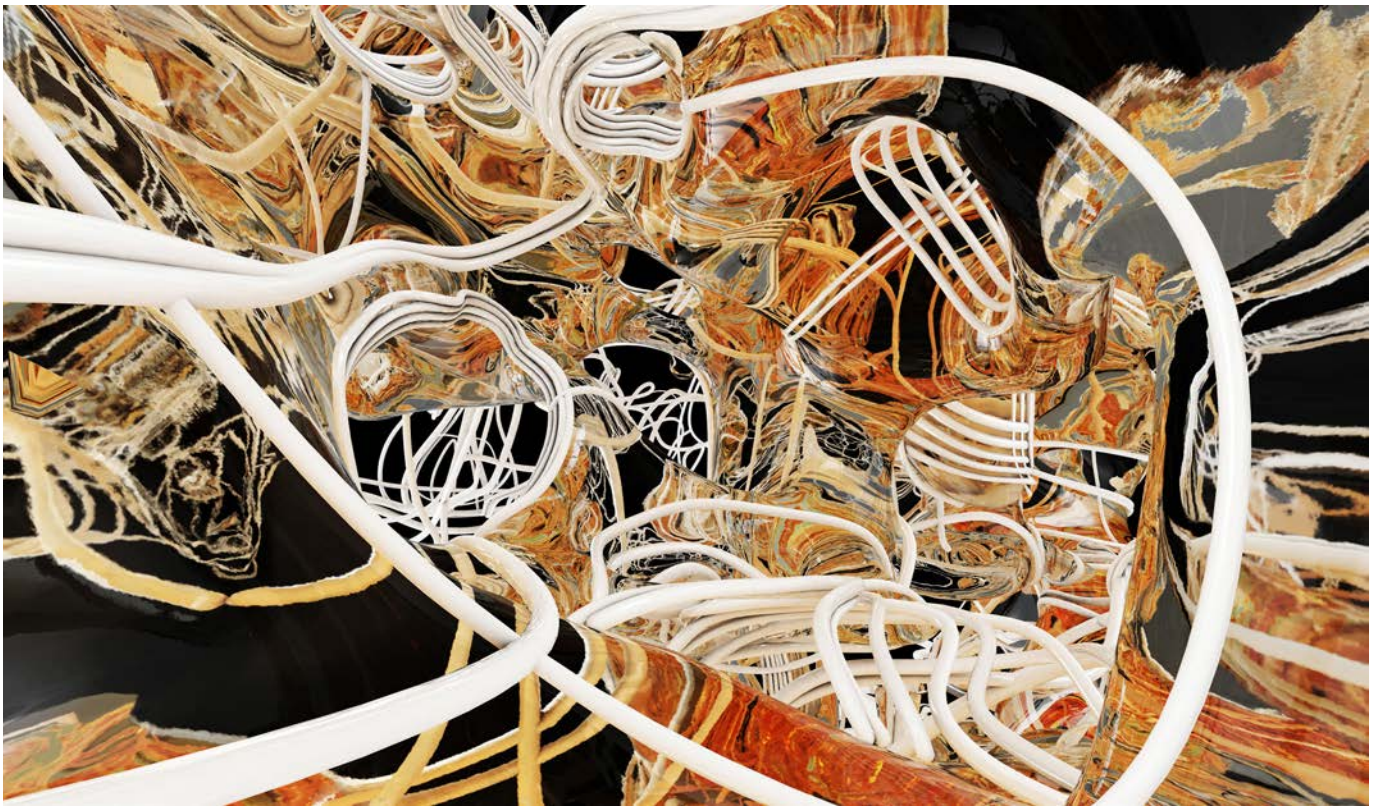
TANABREUM, 2020-2021
print
200 x 150 cm, framed 206 x 156 cm
78.7 x 59 inches, framed 81.1 x 61.4 inches



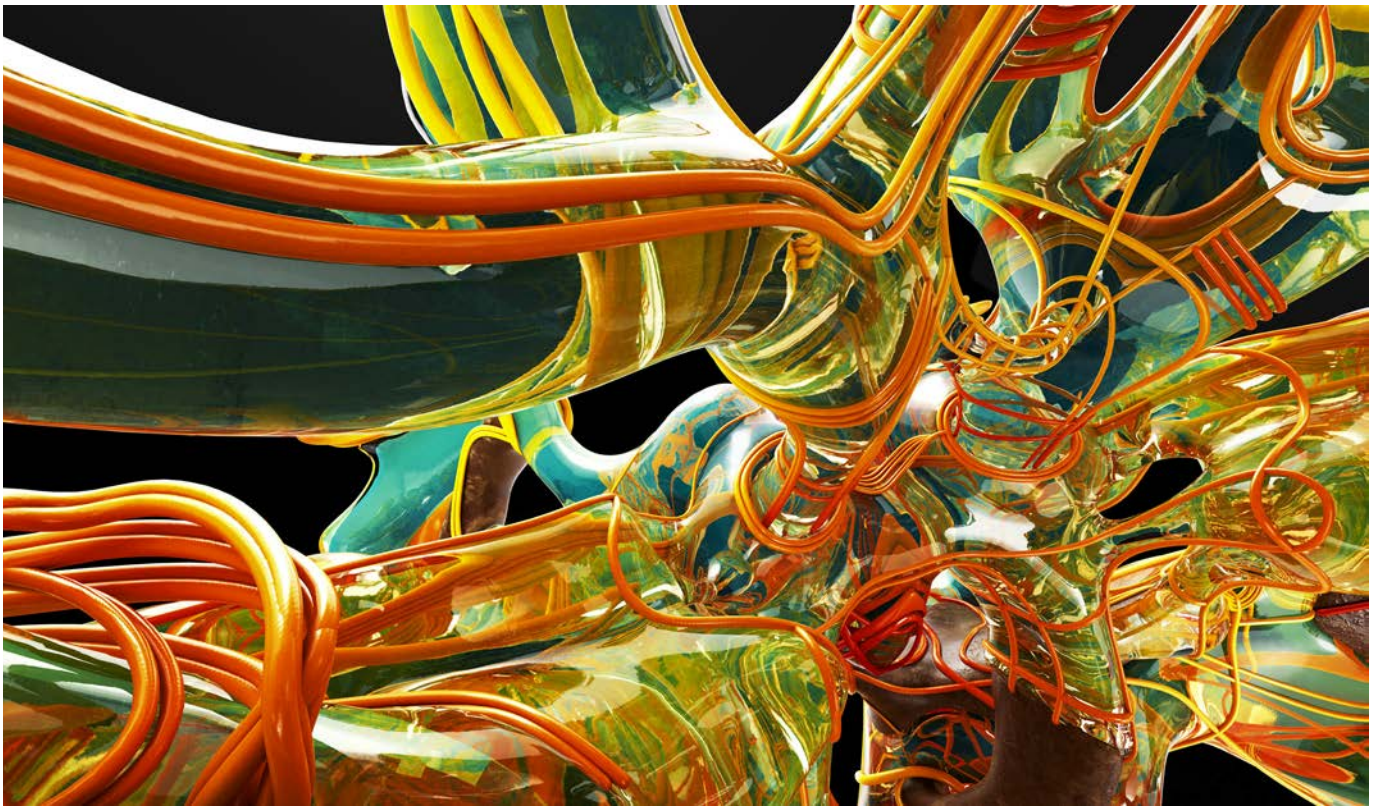
TANABRILLO, 2020-2021
print mounted on plexiglas and covered with plexiglas
105 x 185 cm
41.3 x 72.8 inches



TANABRINUM, 2020-2021
print
250 x 150 cm, framed 256 x 156 cm
98.4 x 59 inches, framed 100.7 x 61.4 inches



TANABRIUS, 2020-2021
print mounted on plexiglas and covered with plexiglas
105 x 185 cm
41.3 x 72.8 inches



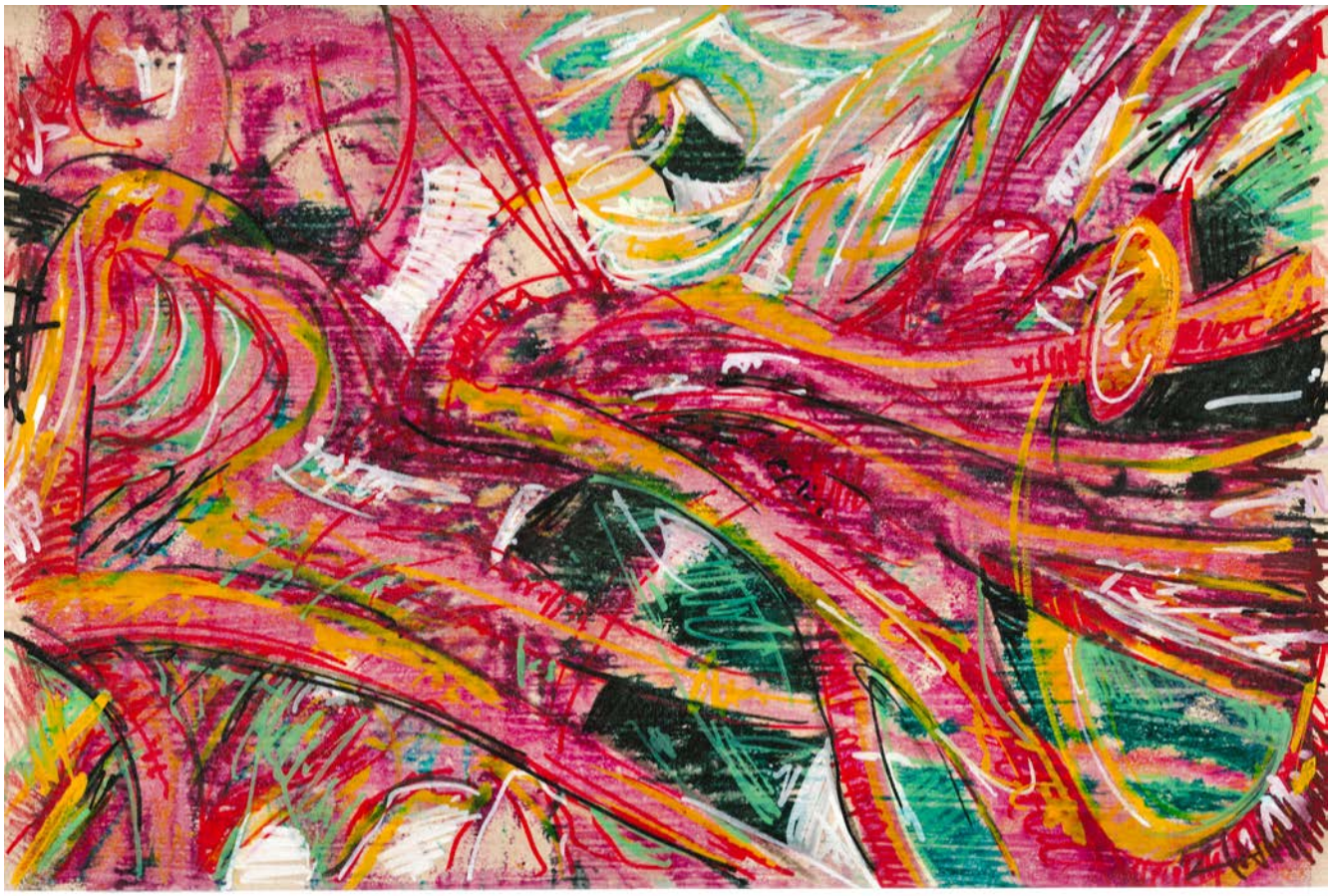
TANABRIVUM, 2020-2021
print mounted on plexiglas and covered with plexiglas
105 x 185 cm
41.3 x 72.8 inches



TANABRIVUM, 2020-2021
print mounted on plexiglas and covered with plexiglas
105 x 185 cm
41.3 x 72.8 inches



TANABRASU, 2024
Imprint with marker, pencil and paint on birch wood plank
29 x 44 cm
11.4 x 17.3 inches



TANABRALION, 2024
Imprint with marker, pencil and paint on birch wood plank
29 x 44 cm
11.4 x 17.3 inches

ROCK
MUTATION



ROCK MUTATION

From his interest in nature germinates also Ervinck's strong fascination for geology. His rock mutation series is once again an attempt to tame the elements and shape them to his will. Even though the artist succeeds in literally capturing the natural and robust shapes of the rocks in his art, he is fully aware that this dominion over nature is only partial and temporary.

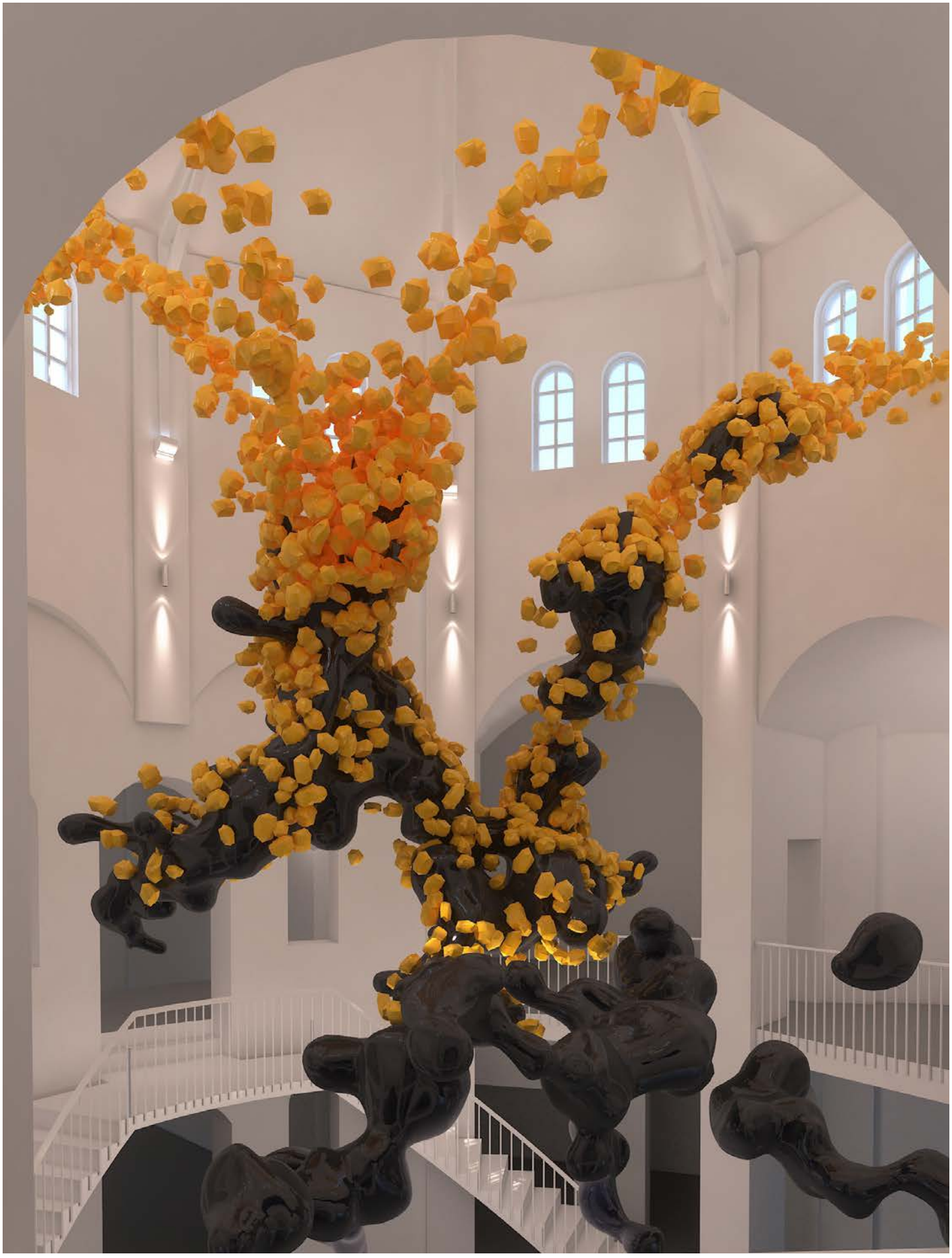
Nature isn't a real prisoner when she is implemented in a work of art because, on her part, she knows how to captivate the artist's interest. By shaping his works to resemble her organic architecture, he himself becomes the captive of his inspiration. On the other hand, nature's cannot be subdued forever. In the end she will break free again and will come out on top again as the sole victor.

Nick Ervinck breaks the mould as to the artist being the captive of his inspiration. With his rock mutations he does not mimic the stones, boulders and pebbles that can be found in a natural environment. Although he sees them as a starting point, he reconstructs them completely into shapes that have never been seen before. This remodelling of nature ensures that both artist and inspiration remain free from any bounds.

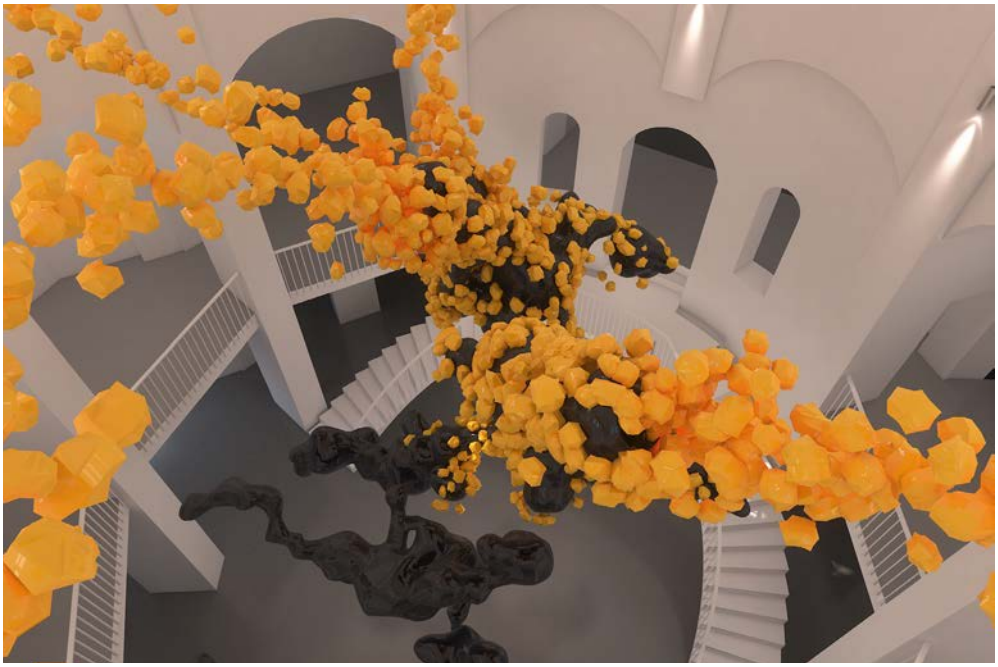
Black Ying Rock

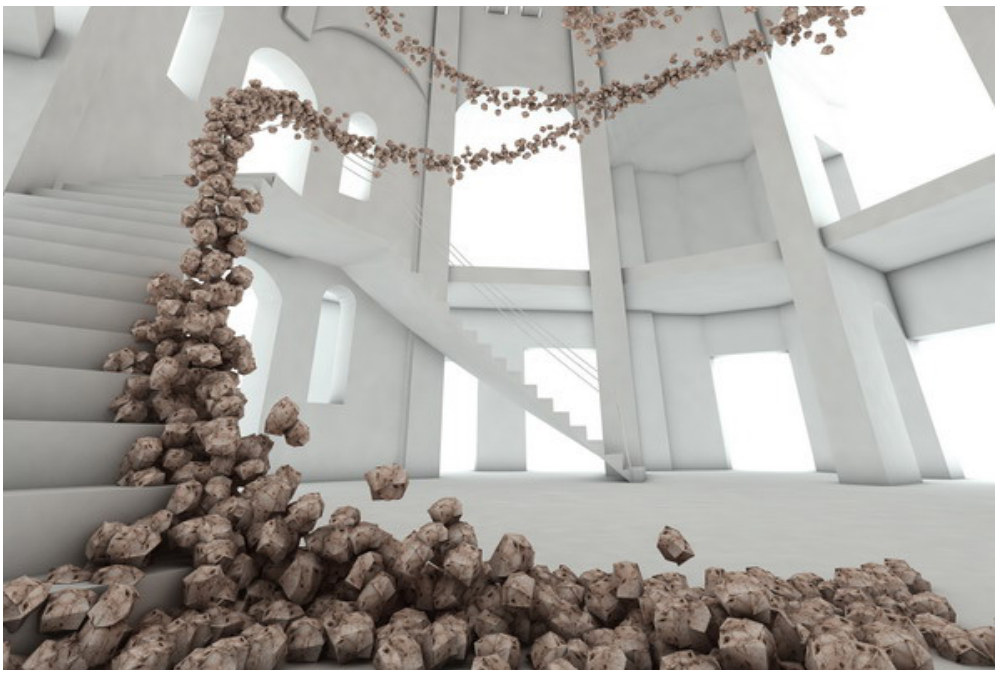


LOKMETZAG, 2011
study



LOKTMETZAG, 2011
study





LOKTMETZAG, 2011
study



NIARGTZAG

Commissioned by Kanal (an outdoor exhibition praising local industry in Roeselare) the NAIRGTZAG (2012) print is almost 2000m² large and wraps up the complete Maselis grain factory.

The inspiration for NAIRGTZAG was found in the physical features of the building, as well as in the activities of the factory and the history of the site and its surroundings. By referring to the local history, Ervinck aimed at producing a new history and thus adding layers to the urban landscape. Unlike the works of the artist Christo, Ervinck makes the functions, materials and production process visible on the outside walls. Moreover, making this monumental computer drawing, Ervinck played with the various obstacles of the building, such as grates, drainage pipes... throwing the viewer in confusion whether the visible elements are real or virtual. NAIRGTZAG is a cross-section of the factory as a labyrinth. The squares and grids that determine the building, are now part of the sculpture. Ervinck thus designed an artwork, bringing into question the borders between outside and inside, and between the virtual and the real.

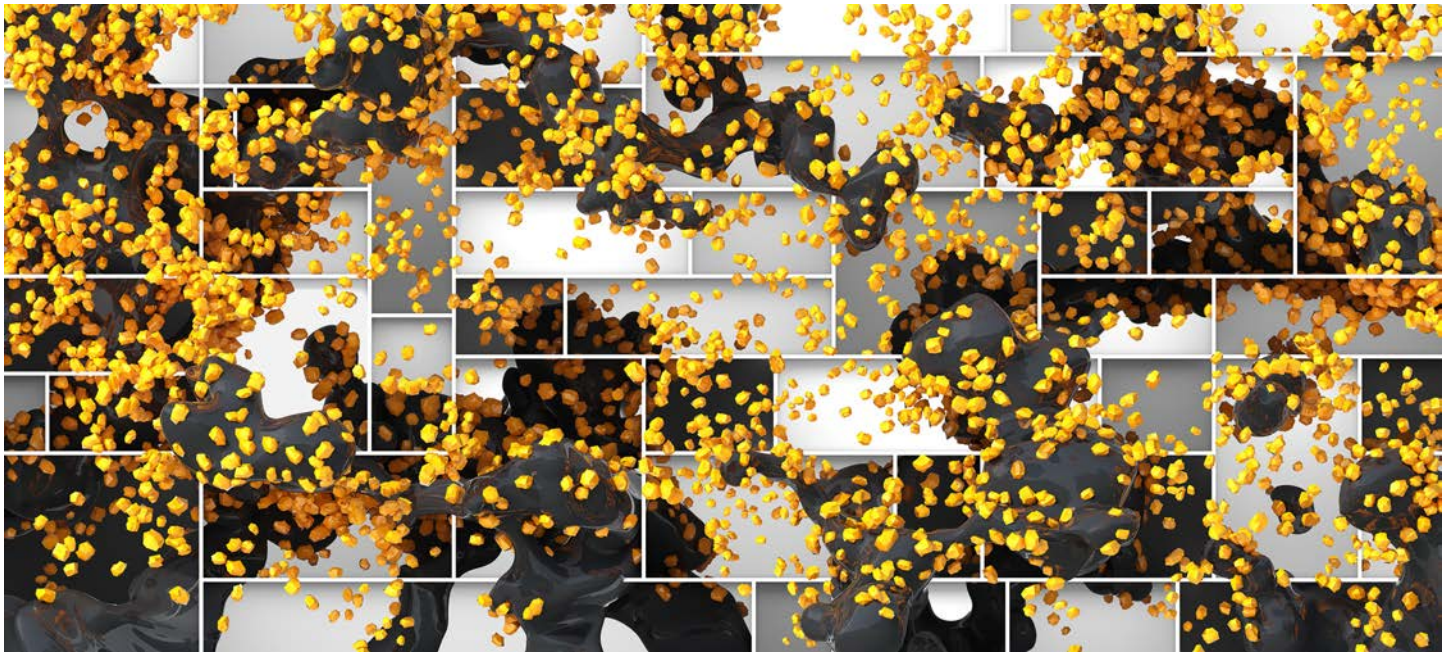
NIARGTZAG, 2012
wallprint
2000 m²
787.4 inches²

location: Maselis - Roeselare, BE

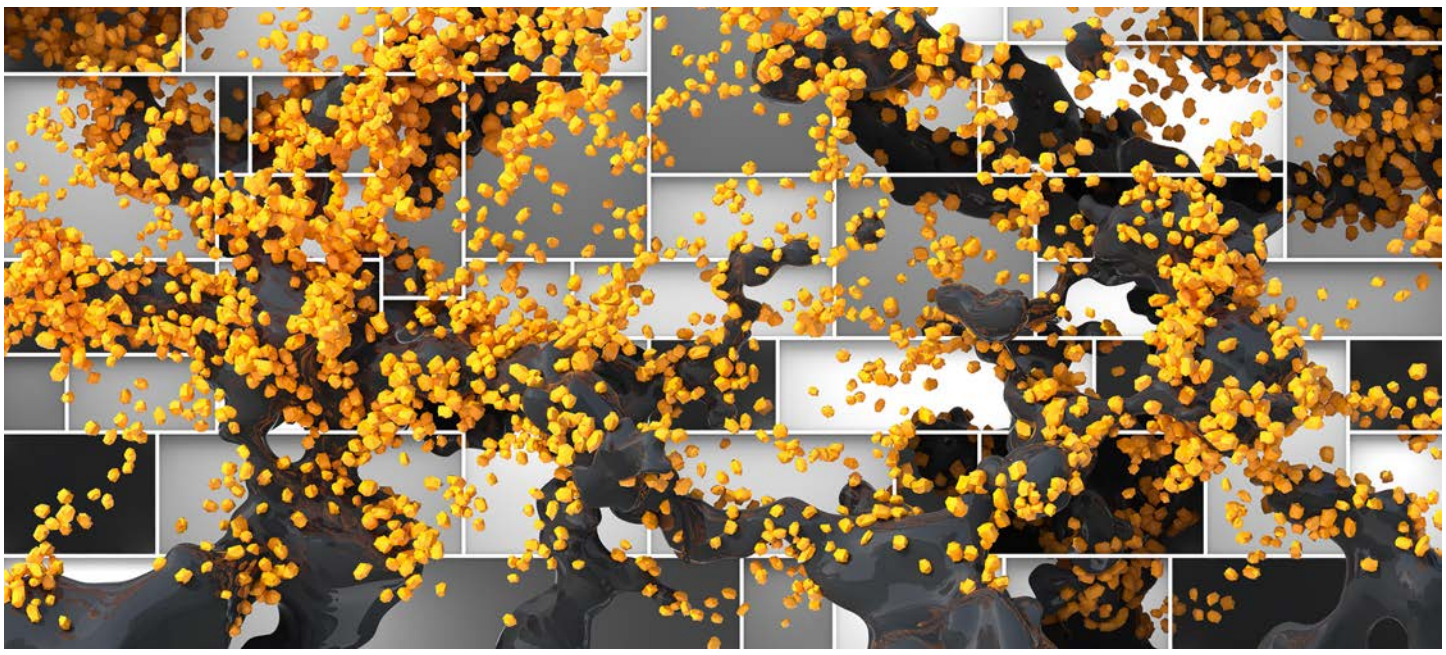


NIARGTZAG, 2012
wallprint
2000 m²
787.4 inches²

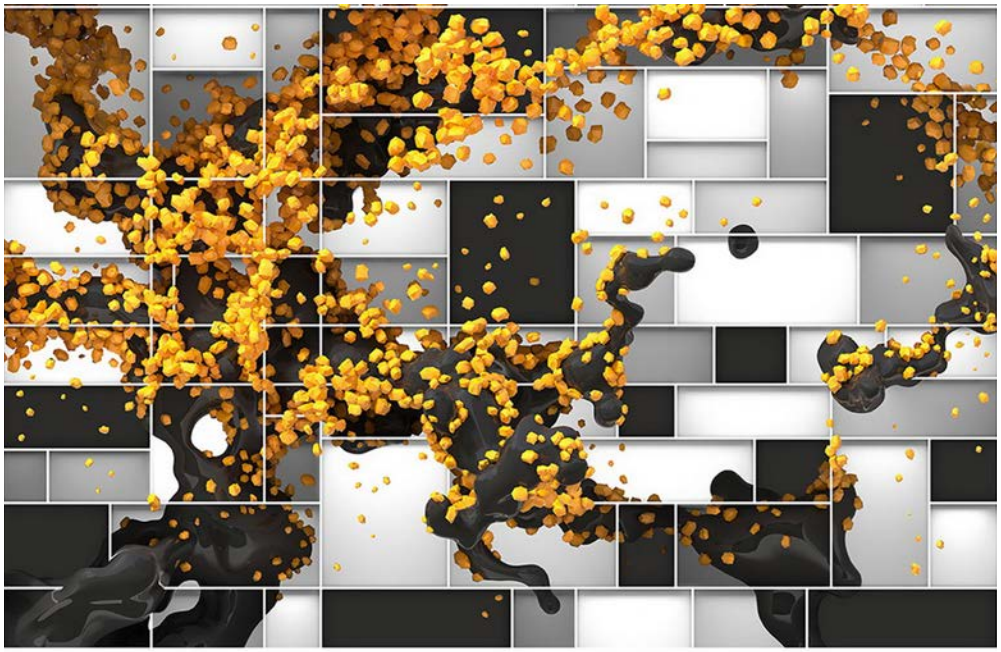
location: Maselis - Roeselare, BE



NIARGILSUR, 2016
print mounted on plexiglas and covered with plexiglas
90 x 200 cm
35.4 x 78.7 inches



NIARGOLUX, 2016
print mounted on plexiglas and covered with plexiglas
90 x 200 cm
35.4 x 78.7 inches



NIARTZAG, 2012
print
36 x 52 cm, framed 50 x 66 cm
14.2 x 20.5 inches, 19.7 x 26 inches



CORBOLIAT, 2022
marker, pastel pencil, print
80 x 60 cm, framed 93 x 73 cm
31.5 x 23.6 inches, framed 36.6 x 28.7 inches



studio view: 2014 Studio Nick Ervinck - Lichtervelde, B



COREWOLU, 2015 - 2017
ceramic
41 x 25 x 28 cm
16.1 x 9.8 x 11 inches



COREWOLY, 2016 - 2018
ceramic
41 x 30 x 26 cm
16.1 x 11.8 x 10.2 inches



COREWOLI, 2016 - 2018
ceramic
31 x 25 x 28 cm
12.2 x 9.8 x 11 inches



COREWOYER, 2016
ceramic
32 x 18 x 29 cm
12.6 x 7 x 11.4 inches



COREWOLA, 2016
ceramic
29 x 22 x 27 cm
11.4 x 8.7 x 10.6 inches



CORECHNAP, 2016 - 2017
ceramic
25 x 39 x 22 cm
9.8 x 15.4 x 8.7 inches



CORBOLIAT, 2015
ceramic
25 x 32 x 38 cm
9.8 x 12.6 x 15 inches



CORLUPIAN, 2016 - 2018
ceramic
27 x 35 x 32 cm
10.6 x 13.8 x 12.6 inches



YEREWLA, 2016 - 2018
ceramic
26 x 24 x 27 cm
10.2 x 9.4 x 10.6 inches



CELAOR, 2017 - 2018
ceramic
29 x 23 x 40 cm
11.4 x 9.1 x 15.7 inches



CELAOSIRA, 2020 - 2021
Ceramic
17,5 x 14 x 13 cm
6.9 x 5.5 x 5.1 inches



SEJILF, 2017
ceramic
10 x 21 x 15 cm
3.9 x 8.3 x 5.9 inches



KINOTANARI, 2020 - 2021
Ceramic
4 x 10,5 x 8 cm
1.6 x 4.1 x 3.1 inches



KINORAZORI, 2020 - 2021
Ceramic
3,5 x 13,5 x 5,5 cm
1.4 x 5.3 x 2.2 inches



BOBLARAK, 2014 - 2017
ceramic
49 x 34 x 30 cm
19.3 x 13.4 x 11.8 inches



BOBNARAK, 2016 - 2017
ceramic
33 x 27 x 25 cm
13 x 10.6 x 9.8 inches



CORBOLEG, 2017
ceramic
24 x 22 x 23 cm
9.4 x 8.7 x 9.1 inches



CORBOSLAM, 2017 - 2018
ceramic
15 x 19 x 15 cm
5.9 x 7.5 x 5.9 inches



CORBOSIAVO, 2022-2023
ceramic
26,5 x 43,5 x 40,5 cm
10.4 x 17 x 16 inches



ORNOPIAT, 2016 - 2017
ceramic
20 x 30 x 26 cm
7.9 x 11.8 x 10.2 inches



EDGNEM, 2016
ceramic
20 x 25 x 14 cm
7.9 x 9.8 x 5.5 inches



ENTUNAP, 2017
ceramic
28 x 20 x 21 cm
11 x 7.9 x 8.3 inches



SERTNAP, 2017
ceramic
44 x 24 x 30 cm
17.3 x 9.4 x 11.8 inches



SERTONIAP, 2023
ceramic
21,2 x 10 x 10 cm
8.3 x 3.9 x 3.9 inches



studio view: 2014 Studio Nick Ervinck - Lichtervelde, B



CORTURAP, 2016
ceramic
22 x 22 x 18 cm
8,7 x 8,7 x 7,1 inches



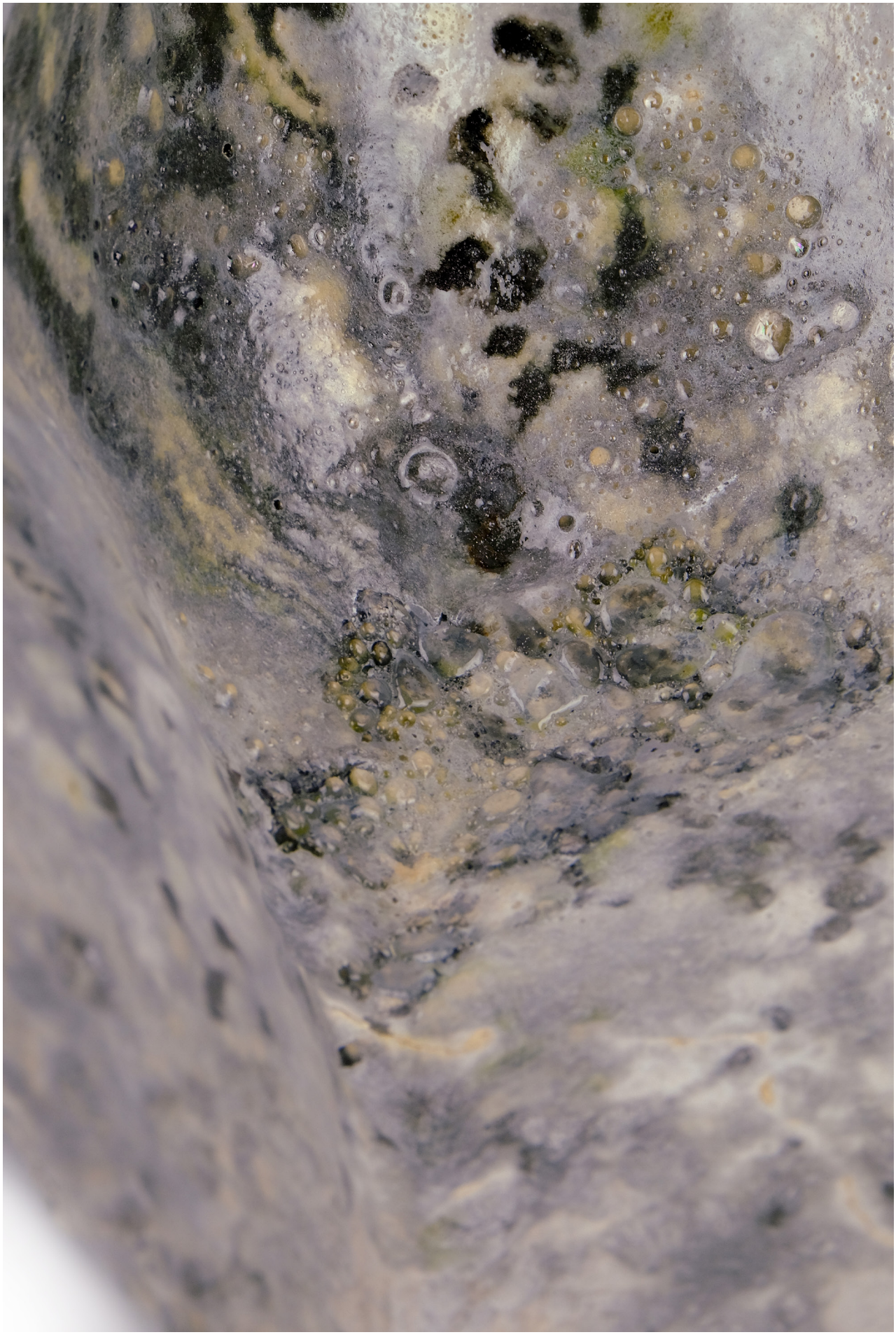
LEKNATOLLI, 2016
ceramic
22 x 22 x 18 cm
8.6 x 8.6 x 7 inches



ENKANSOR, 2016
ceramic
57 x 40 x 34 cm
22.4 x 15.7 x 13.4 inches



ENOORAYO, 2020 - 2021
Ceramic
64 x 30 x 22 cm
25.2 x 11.8 x 8.7 inches

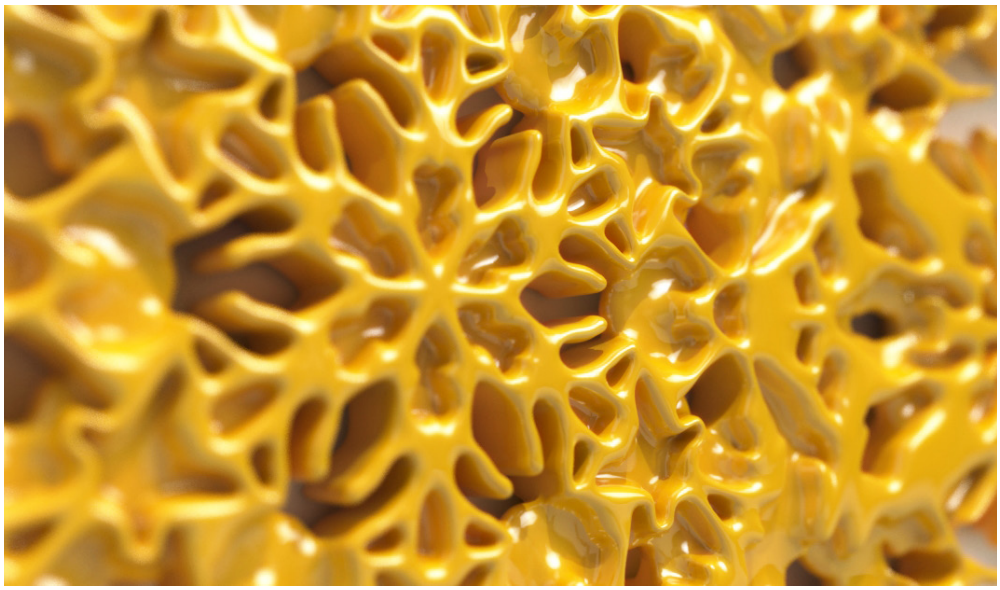


ENOORAYO, 2020 - 2021
Ceramic
64 x 30 x 22 cm
25.2 x 11.8 x 8.7 inches



KINORAIMO, 2023
ceramic
5,8 x 8 x 5,5 cm
2.3 x 3.1 x 2.2 inches





d, 2012
3D print
50 x 50 x 1.5 cm
19.7 x 19.7 x 0.6 inches



SINAWIK, 2011
print on champagne cap
3 x 3 cm
1.2 x 1.2 inches



ANRAHBOR, 2016
study



BORNEWIS, 2016
study



studio view: 2003 Studio Nick Ervinck - Gent, BE



studio view: 2003 Studio Nick Ervinck - Kortemark, BE



NEOPMO, 2003



SELSAL, 2003



KOSTOR I, 2003
cardboard, gauze, paper, plaster, paint, vubonite and wood
60 x 50 x 40 cm
23.6 x 19.7 x 15.7 inches



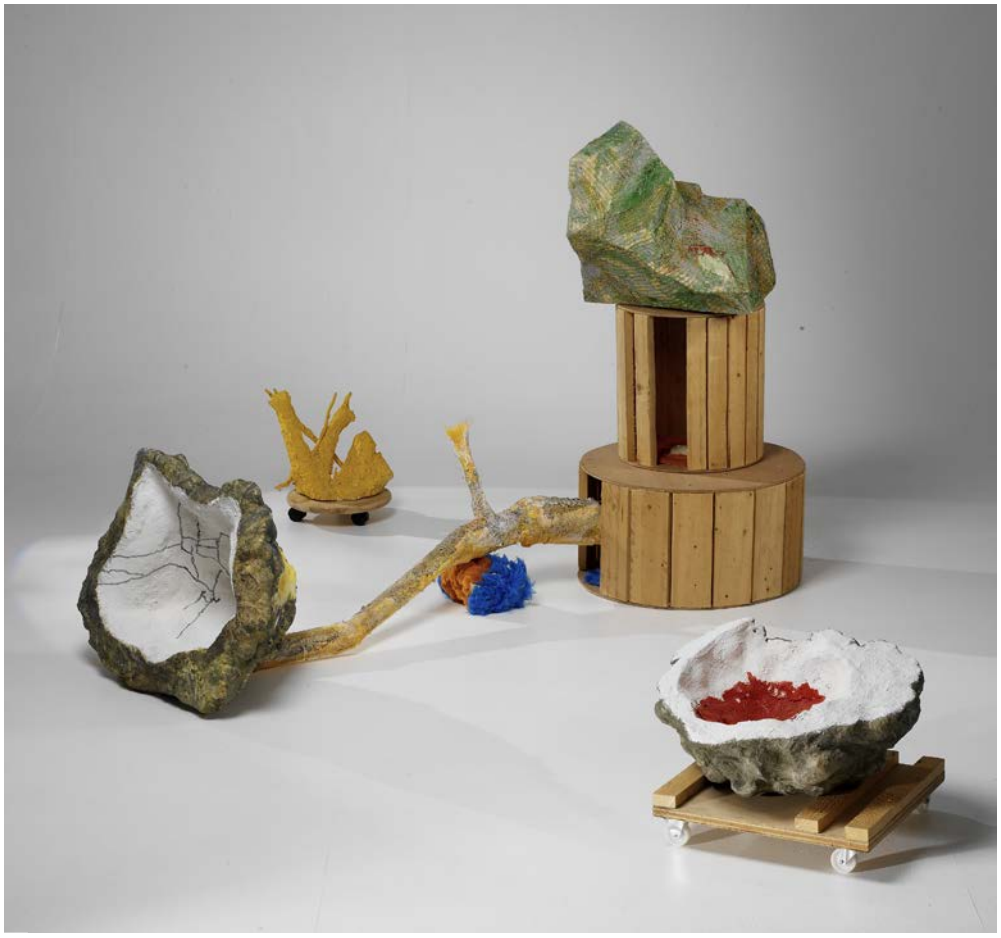
KOSTOR II, 2003
ceramic, gauze, paint, plaster, silicone and wood
45 x 25 x 25 cm
17.7 x 9.8 x 9.8 inches



exhibition: 2003 Provinciale prijs voor beeldende kunst, CC sharpoord – Knokke, B



KOLBSTOR, 2003
cardboard, chalk, gauze, iron, vubonite and weels
75 x 115 x 80 cm
29.5 x 45.3 x 31.5 inches





GNIKOLBSTER, 2003
cardboard, chalk, fabric, gauze, plaster, polyurethane, weels and wood
125 x 60 x 200 cm
49.2 x 23.6 x 78.7 inches

exhibition view: 2003 Eindejaarstudenten 2002-2003, Galerij Jan Colle – Gent, BE





exhibition view; 2003 Wel klaar nog lang niet af, afstudeerprojecten Mixed Media, Academie Gent – Gent, BE





exhibition view: 2004 Digitale beelden en filmstudies – Kunsthalle lophem – Loppem, BE



GARFINOTAY, 2003 - 2005
cardboard, chalk, gauze, grass fiber, plaster and plastic
47 x 49 x 44 cm
18.5 x 19.3 x 17.3 inches



TNEBRU, 2008
egg and fabric
14 x 24 x 20 cm
5.5 x 9.4 x 7.9 inches



OTSTOR II, 2002
chalk, gauze, plaster, styrofoam and vubonite
40 x 35 x 110 cm
15.7 x 13.8 x 43.3 inches



TOREGAZAM, 2003 - 2004
cardboard, chalk, gauze, grass fiber, plaster and plastic
42 x 20 x 26 cm
16.5 x 7.9 x 10.2 inches



GNI-GNI, 2002
chalk, gauze, plaster, styrofoam and wood
15 x 20 x 25 cm and 30 x 20 x 25 cm
5.9 x 7.9 x 9.8 inches and 11.8 x 7.9 x 9.8 inches



LEJ-UT, 2003
cardboard and paper
70 x 35 x 30 cm
27.6 x 13.8 x 11.8 inches



OSTOR, 2003
ceramic, chalk, gauze, plaster, plastic, styrofoam and wood
40 x 140 x 30 cm
15.7 x 55.1 x 11.8 inches



IE, 2002
chalk, gauze, plaster, styrofoam and wood
35 x 32 x 23 cm
13.8 x 12.6 x 9.1 inches



NEKCHI, 2003
chalk, chardbord, gaze, plaster, sand and wood
25 x 25 x 25 cm
9.8 x 9.8 x 9.8 inches



MIRTINIOSA, 2002
chalk, gauze, plaster, plastic and styrofoam
40 x 70 x 50 cm
15.7 x 27.6 x 19.7 inches



PLUXOB, 2002
silicone, wood and wool



GROSTIR, 2002
chalk, gauze, plaster, and wood



TABLOSTOR, 2002
chalk, gauze, plaster, styrofoam and wood



CAPMOC, 2003
gauze, plastic, tape and wood



STORKEY, 2003
chalk, gauze, plaster and styrofoam
33 x 20 x 20 cm
13 x 7,9 x 7,9 inches



TAPSTAR, 2003
ceramic, chalk, gauze, plaster and styrofoam
33 x 48 x 37 cm
13 x 18,9 x 14,6 inches



OFUTOR, 2003
chalk, gauze, plaster and styrofoam



PLEOLNAP, 1998 - 2017
ceramic
15 x 37 x 27 cm
5.9 x 14.6 x 10.6 inches



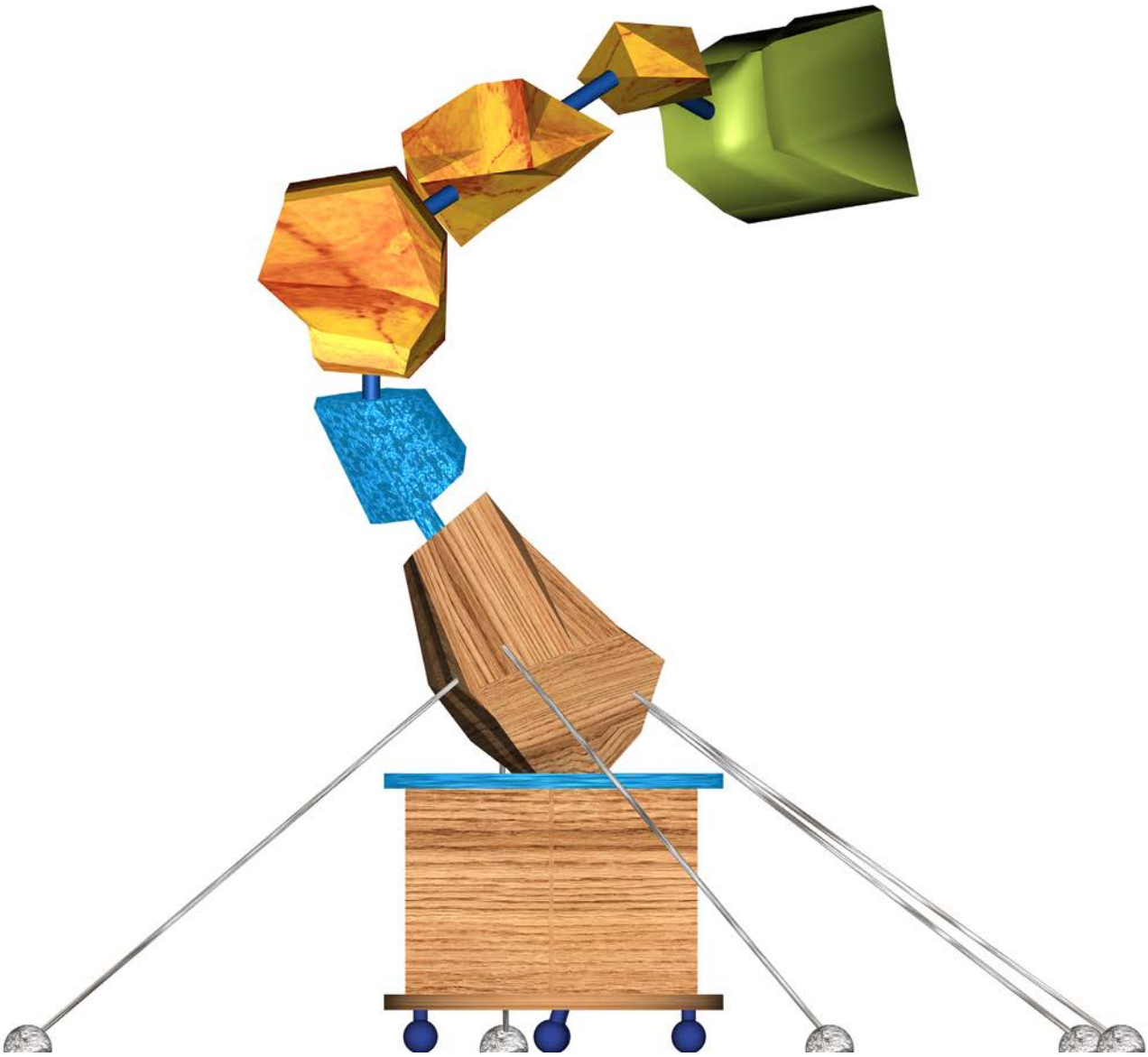
FERABOEL, 2004
chalk, gauze, plaster and styrofoam
23 x 20 x 13 cm
9.1 x 7.9 x 5.1 inches



FOZALIOM, 2004
chalk, gauze, plaster, textile and styrofoam
15 x 22 x 11 cm
5.9 x 8.7 x 4.3 inches



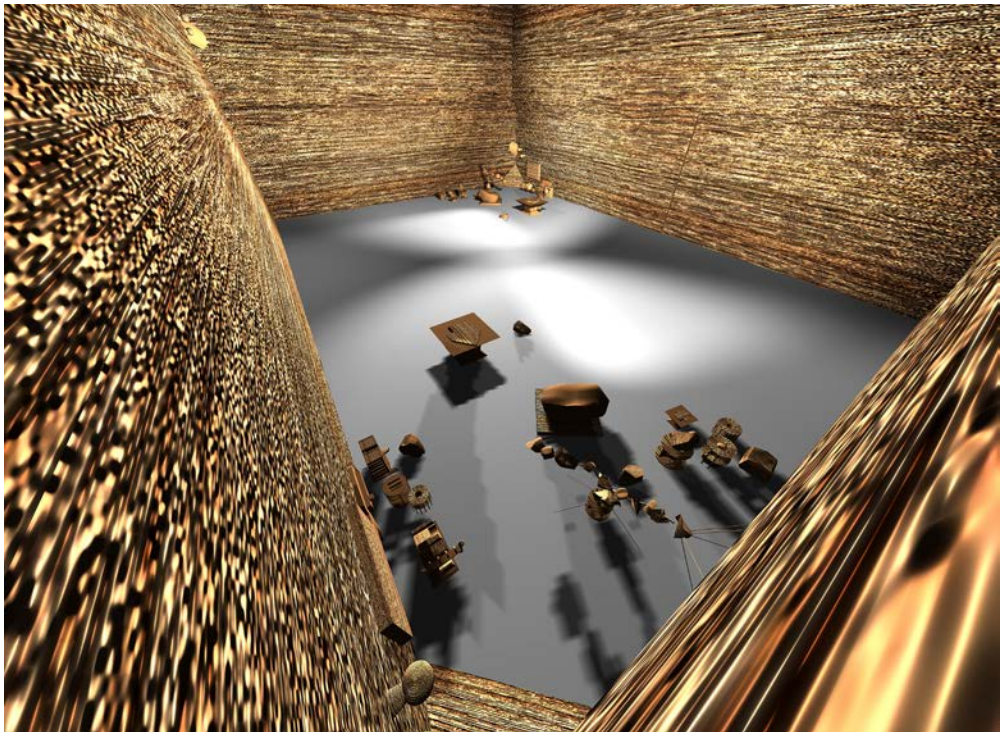
FOSPERICK, 2002
plaster, plastic and polyester
71 x 35 x 16 cm
28 x 13.8 x 6.3 inches



GNI_D_GH_11_jan2003, 2003
print
87 x 80 cm, framed 111 x 104 cm
34.3 x 31.5 inches, framed 43.7 x 40.9 inches



GNI_D_GH_17_jan2003, 2003
print
85 x 127 cm, framed 109 x 151 cm
33.5 x 50 inches, framed 42.9 x 59.4 inches



GNI_D_GH_23_mar2003, 2003
print
60 x 81 cm, framed 84 x 104 cm
23.6 x 31.9 inches, framed 33.1 x 40.9 inches

PLANT MUTATION



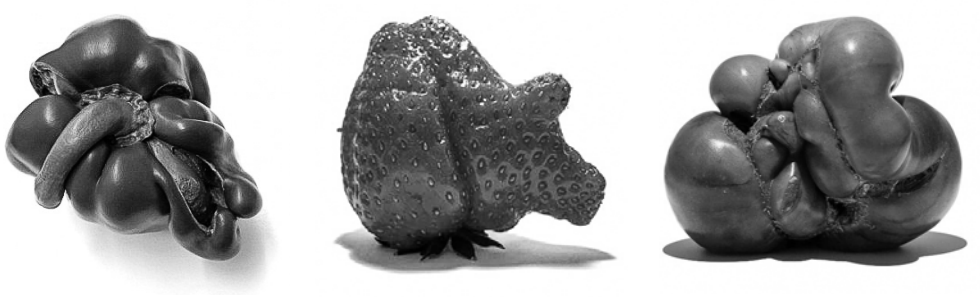
PLANT MUTATION PROJECT

The idea of mutation and manipulation has always appealed to Nick Ervinck's imagination. In the 'plant mutation' series, he uses 3D experiments to explore ideas of both organic and genetically engineered life forms.

Nick Ervinck created an openness that will attract the viewer to consider his work from different angles. These works have both a poetic and a critical social dimension. On the one hand, the sculptural contradictions, such as inside/outside and rough/smooth, make these works purely poetic. The visual language of these organic sculptures has a surprising impact.

For the design of these excessive and futuristic organic shapes, Nick Ervinck derives inspiration from the 18th century Meissen vases that he saw at the Victoria and Albert Museum in London. These vases are lavishly decorated with plants, animals and creatures that can seem more beautiful than their originals in the natural world. While this Rococo-style porcelain is a testament to great craftsmanship, it also has an absurd side, a combination that Ervinck strongly admires. While Rococo and Baroque are not styles that many people enjoy today, these artistic forms of plant mutation are an ode to the aspirations of that generation of sculptors.

On the other hand, these works question how far we can or should go in manipulating food. Research into crop mutation is not new. Following the Second World War, the so-called "Atoms for Peace" programme was established to look into ways to use nuclear energy for peaceful purposes. In the gardens of national laboratories in Europe and the former Soviet Union, plants were irradiated in such a way that different varieties could be produced. With these disease-resistant mutations scientists hoped to solve the problem of food shortage. It is not known if these genetically manipulated crops effectively meant an improvement to public health, but it did seem that now scientists could play God. Today, teams of researchers continue to look for ways to optimize our crops and food security. Ervinck is fascinated by the idea of an engineered world. The virtual world gives him a



radical tool to control and manipulate things. But there's a downside: the combining of genetic material and the mixing of natural organs with robotics raises ethical issues that are not easy to resolve. What about the rapidly evolving potential of 3D printing? Will we soon be able to print organs and living organisms at will?

The three "strawberry sculptures" AELBWARTS, NABEKIESAV and NABEKIEARTS are the result of an exchange between Nick Ervinck and Dr A.P.M. Ton den Nijs, a scientist at the Plant Breeding Department of Wageningen University. This department holds a patent for the cultivation of a genetically manipulated variety of strawberry. Using the plant's own DNA, the researchers developed a new strawberry variety that is resistant to fruit rot. It requires fewer pesticides and has a longer shelf life than a natural strawberry.

With NABEKIESAV, this hybridization process is carried to the extreme. The leaves of the strawberry plant gradually change colour. A utopian, almost surreal strawberry seems to grow from the vase and be held together by a skeleton. The vase seems about to spring into life. Viewed from the side, the support does not seem to be static but to have movement, as though it were the legs of a woman in a skirt. Ervinck sets out to create the illusion that his sculptures may suddenly come to life.

The influence of ikebana, the Japanese art of flower arranging, is also very evident. In this traditional art form, the vase, stems and leaves are as much a part of the composition as the flowers. The focus is more on the shape and the lines than on the colours or the flowers themselves. Each arrangement must also include stems that symbolize heaven, earth and humanity.

With these plant mutation sculptures, Nick Ervinck investigates how he can use today's techniques to transcend or continue the craftsmanship of the past. Both his ceramic sculptures as well as the 3D-printed works are the result of meticulous craftsmanship. Ervinck explores how to create dynamic, complex and detailed organic structures, pushing the boundaries of what we call 'realistic'. His work reinvents classical sculpture through a cross-fertilization between innovation and tradition and does so in a purely contemporary context.



Plant Mutation, 2016
expo concept












detail **NEBKATROBS**, 2017
3D print, plexi and wood
15 x 17 x 92 cm
5,9 x 6,7 x 36,2 inches

detail **NEBLOAK,** 2017
3D print, plexi and wood
15 x 17 x 34 cm
5,9 x 6,7 x 13,4 inches



NEBLOAK, 2017
3D print, plexi and wood
15 x 17 x 34 cm
5,9 x 6,7 x 13,4 inches



NEBKATROBS, 2017
3D print, plexi and wood
15 x 17 x 92 cm
5,9 x 6,7 x 36,2 inches



ONIEPARG, 2018
study



ONIEPARG, 2018
print
51 x 51 cm , framed 53 x 53 cm
20 x 20 inches, framed 20.9 x20.9 inches



detail **NEBLOAK,** 2017
3D print, plexi and wood
15 x 17 x 34 cm
5,9 x 6,7 x 13,4 inches



NABOACOR, 2016 - 2017
ceramic
45 x 35 x 25 cm
17.7 x 13.8 x 9.8 inches



NEBSTROK, 2015-2022
marker, pastel pencil, print
40 x 50 cm, framed 53 x 63 cm
15.7 x 19.7 inches, framed 21 x 24.8 inches



NEBSTRIKOB, 2015-2022
marker, pastel pencil, print
40 x 50 cm, framed 53 x 63 cm
15.7 x 19.7 inches, framed 21 x 24.8 inches



NEBOSTROATOR, 2015-2022
marker, pastel pencil, print
40 x 50 cm, framed 53 x 63 cm
15.7 x 19.7 inches, framed 21 x 24.8 inches



NEBOKLABOK, 2015-2022
marker, pastel pencil, print
40 x 50 cm, framed 53 x 63 cm
15.7 x 19.7 inches, framed 21 x 24.8 inches



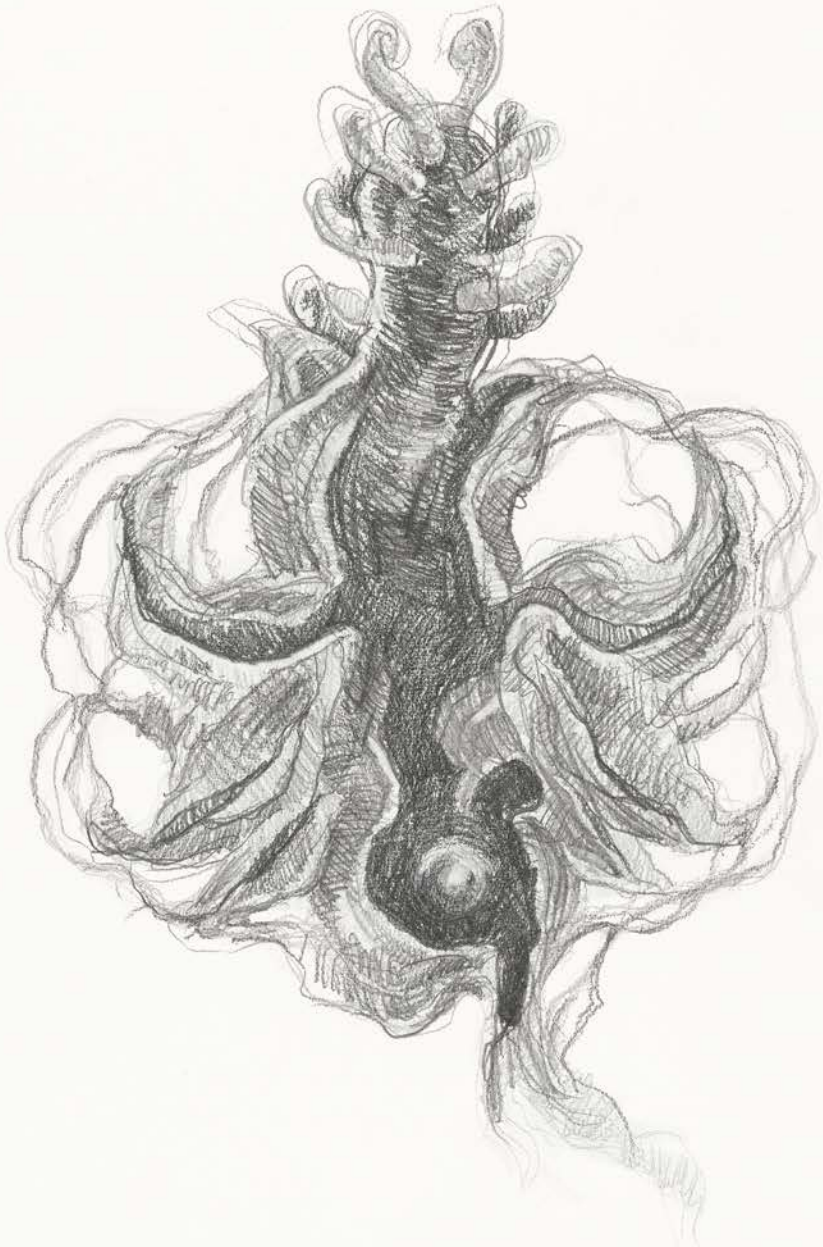
NEBOSTROA, 2015-2022
marker, pastel pencil, print
40 x 50 cm, framed 53 x 63 cm
15.7 x 19.7 inches, framed 21 x 24.8 inches



NEBLAKOA, 2015-2022
marker, pastel pencil, print
40 x 50 cm, framed 53 x 63 cm
15.7 x 19.7 inches, framed 21 x 24.8 inches



NEBSTROPKA, 2015 - 2022
marker, pastel pencil, print
40 x 50 cm, framed 53 x 63 cm
15.7 x 19.7 inches, framed 21 x 24.8 inches



ERVINCW 2015 - 2022

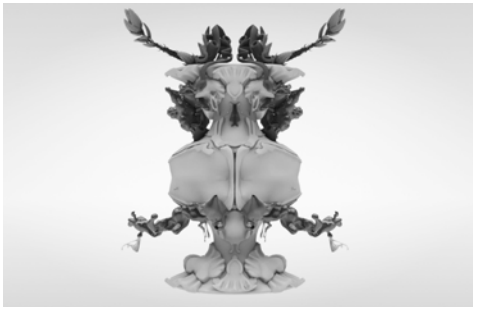
NEBOAX, 2015 - 2022
marker, pastel pencil, print
60 x 45 cm, framed 73 x 58 cm
23.6 x 17.7 inches, framed 28.7 x 22.8 inches



REATHOCOR, 2014
study

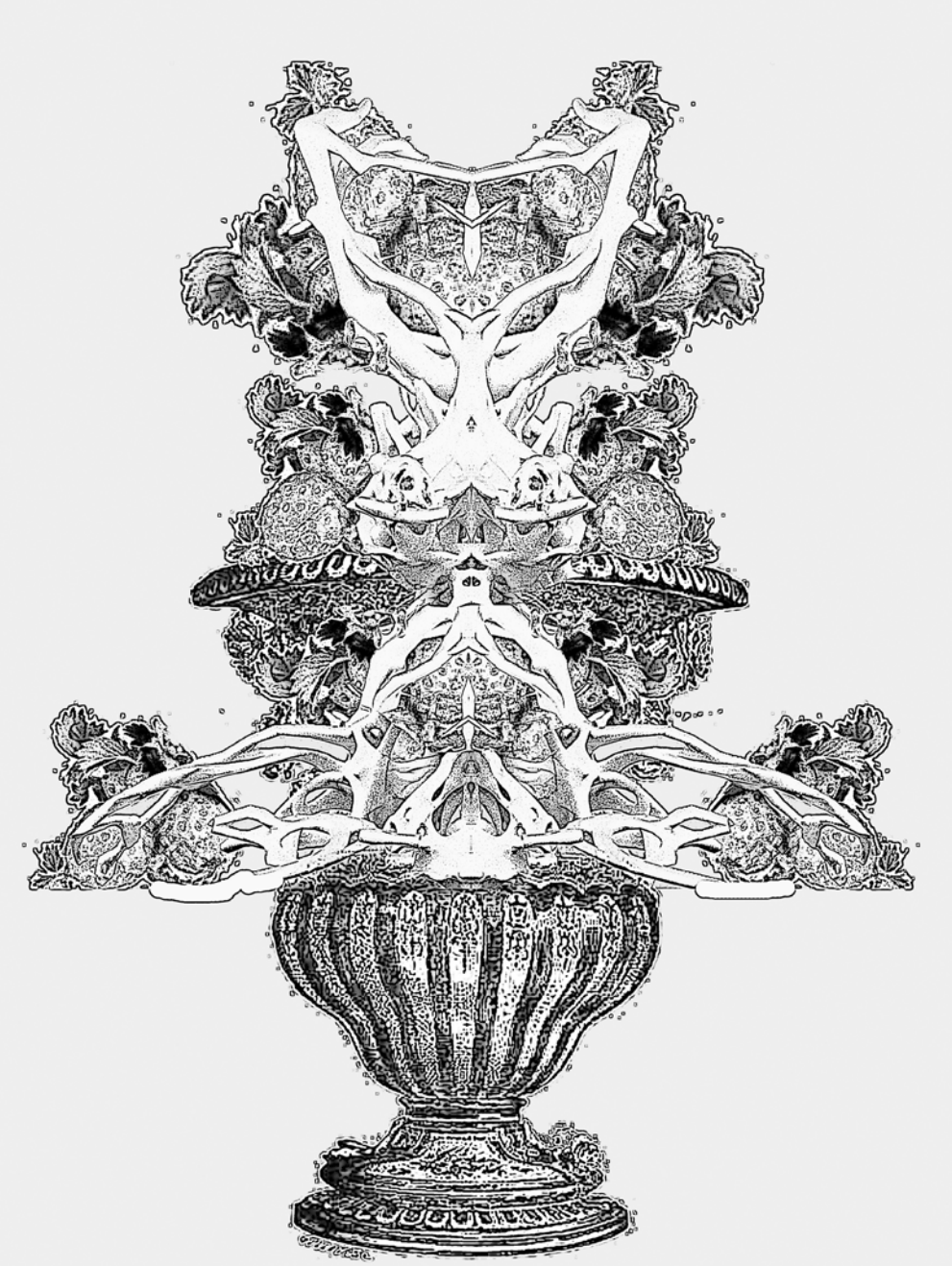









DIULOCOR, 2013 - 2016
study



NABEKIESAV, 2013 - 2014
study



NABEKIESAV, 2013 - 2014
3D print
58 x 29 x 52 cm
22.8 x 11.4 x 20.5 inch



SEVALIS

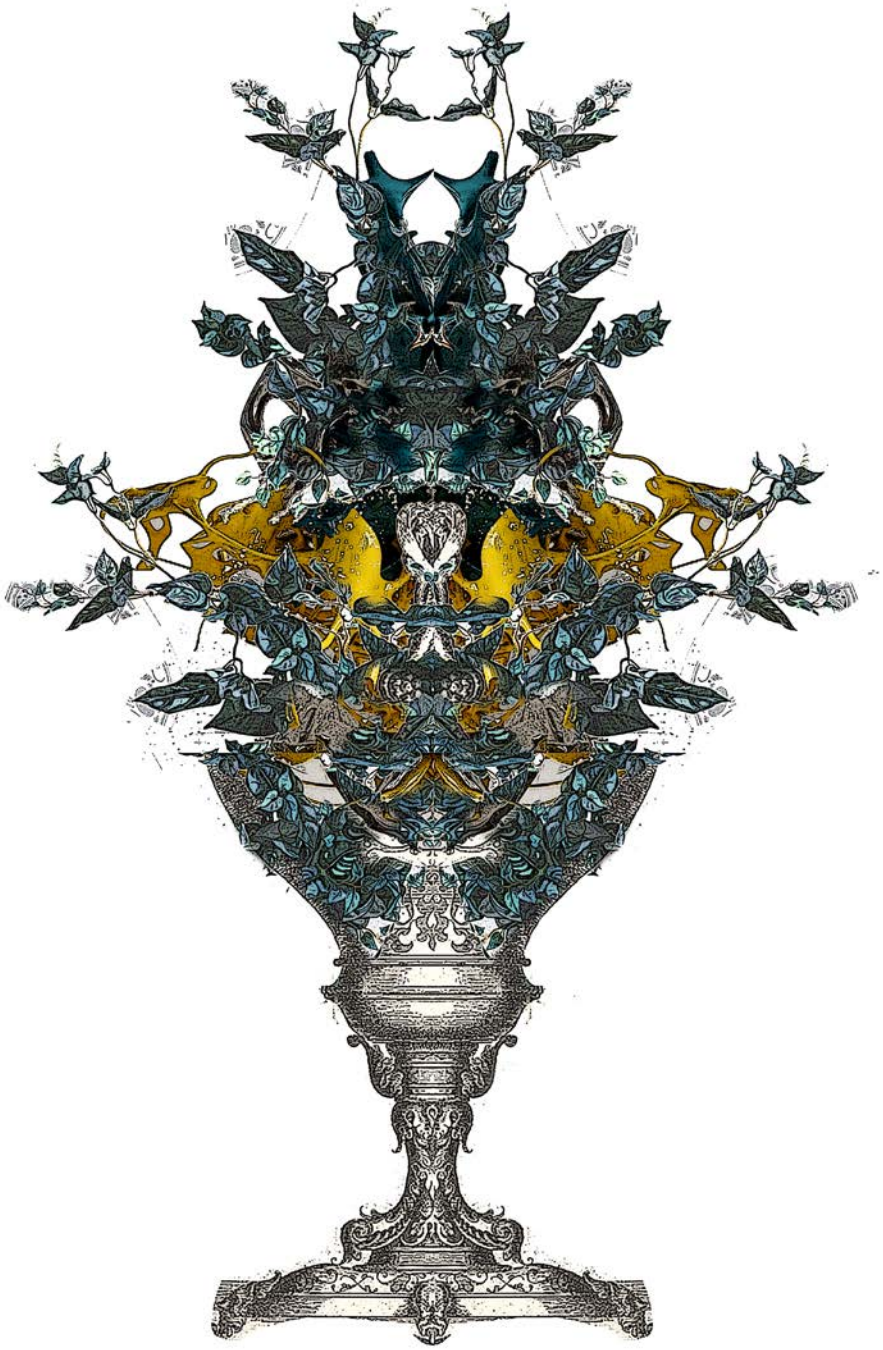
SEVALIS is derived from vegetable structures and coated with a glossy varnish which in turn refers to the virtual genesis of this form. This sculpture seems rooted in the vase. At the same time its 'branches' lead the eye of the beholder upwards with a dynamic force. This complex form has an organic look but cannot be pinned down to this.

An important source of inspiration for this work was a visit to the Victoria and Albert Museum in London. There, Ervinck saw a display of 18th century Meissen vases that were illustrated with an allegorical depiction of the four seasons. These flamboyant vases are lavishly decorated with plants, animals and creatures that can seem more beautiful than their originals in the natural world. While this porcelain is a testament to great craftsmanship, it also has an absurd side: a combination that Ervinck strongly admires. While Rococo and Baroque are not styles that many people enjoy today, these artistic forms of plant mutation are an ode to the aspirations of that generation of sculptors.

SEVALIS, 2013 - 2014
3D print
60 x 36 x 28 cm
23,6 x 14,2 x 11 inches



SEVALIS, 2013 - 2014
inspiration



SEVALIS, 2013 - 2014
study



SEVALIS, 2013 - 2014
3D print
60 x 36 x 28 cm
23.6 x 14.2 x 11 inches



NABEKIESAV, 2013 - 2014
3D print
58 x 29 x 52 cm
22.8 x 11.4 x 20.5 inches

exhibition view: 2017 Between earth and heaven, PAK - Brugge, BE



studio view: 2013 Studio Nick Ervinck - Lichtervelde, BE



DIULOCOR, 2013 - 2016
3D print
63 x 25 x 37 cm
24.8 x 9.8 x 14.6 inches

exhibition view: 2017 Between earth and heaven, PAK - Brugge, BE



DIULOCOR, 2013 - 2016
3D print
63 x 25 x 37 cm
24.8 x 9.8 x 14.6 inches



DIULOCOR, 2013 - 2020
marker, pastel pencil, print
142 x 110 cm, 162,2 x 130,3 cm framed
55,9 x 43,3 inches, 63,8 x 51,3 inches framed



SEVALIS, 2013- 2020
marker, pastel pencil, print
142 x 110 cm, 162,2 x 130,3 cm framed
55,9 x 43,3 inches, 63,8 x 51,3 inches framed



AELBEJARK, 2013 - 2020
marker, pastel pencil, print
80 x 60 cm, framed 93 x 73 cm
31.5 x 23.6 inches, framed 36.6 x 28.7 inches



AELBERAOS, 2013 - 2020
marker, pastel pencil, print
80 x 60 cm, framed 93 x 73 cm
31.5 x 23.6 inches, framed 36.6 x 28.7 inches



NABEKIARTS, 2013 - 2014
3D print
61 x 48.5 x 60 cm
24 x 19.1 x 23.6 inches





studio view: 2014 Studio Nick Ervinck - Lichtervelde, BE



NABIEKIARTS, 2013 - 2020
marker, pastel pencil, print
110 x 142 cm, framed 122.6 x 154.6 cm
43.3 x 55.9 inches, framed 48.2 x 60.8 inches



NABIEKIARTS, 2013 - 2020
marker, pastel pencil, print
110 x 142 cm, framed 122.6 x 154.6 cm
43.3 x 55.9 inches, framed 48.2 x 60.8 inches





exhibition view: 2014 GNI-RI jun2014, Museum Dr. Guislain - Gent, BE





NABEKIARTS, 2013 - 2014
3D print
61 x 48.5 x 60 cm
24 x 19.1 x 23.6 inches

exhibition view: 2015 Sweet 18, Kasteel d'Ursel - Ursel, BE



studio view: 2014 Studio Nick Ervinck - Lichtervelde, BE



AELBWARTS

AELBWARTS is the modern version of the tradtional still life with fruit. In the seventeenth century, strawberries stood for humbleness because they grow low at the ground. This futuristic example stands miles away from humbleness.

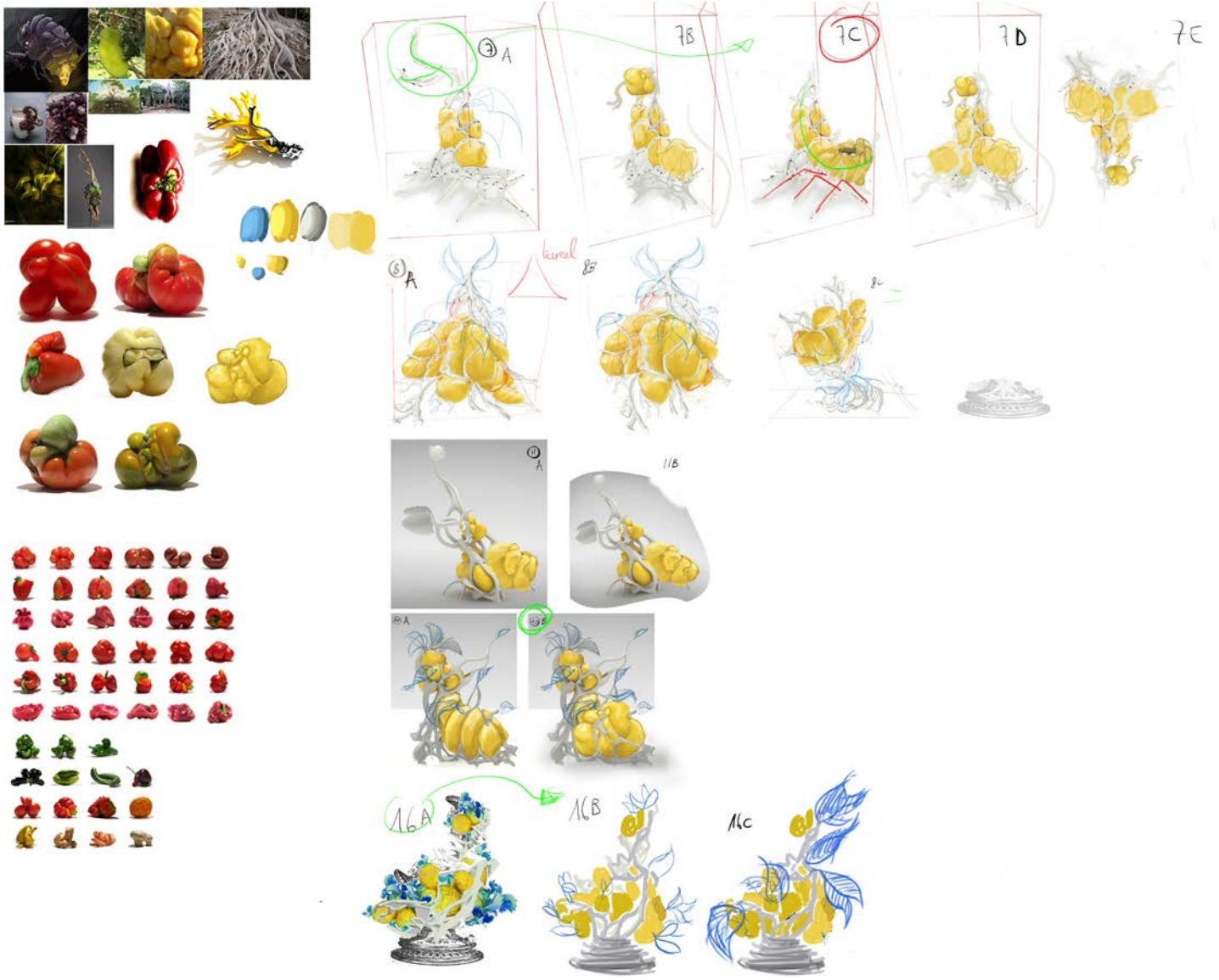
Proud it reaches for the sky combining the elegance of the leafs with the heavy blob form of the strawberry. This sculpture questions the status of the organic in the 21th century. Fruit and plants are being manipulated to better meet our standards or just to experiment. At universities people are envestiganting full time on the strawberry.

Thanks to the 3D printer we are even able to print our own designed food. It intrigues me as an artist that we can manipulate and personalize food as if it were our little personal artworks. I am fascinated by the future and the possibility that children might create their toys out of a mix of artificial, biological and robotic elements while their parents prepare their meal with yellow strawberries. I tried to capture a moment of flux. The movement doesn't look purely organic though, the strawberry seems to mutate from the natural leaves to the artificial skeleton. These kind of skeletons I used before in sculptures as SNIBURTAD and ELBEETAD.

Instead of being the internal support structure (endoskeleton), the skeleton is situated outside of the body tissue (exoskeleton). AELBWARTS combines three different textures. The strawberry refers to the blob architecture, introduced by the architect Greg Lynn in 1995. These blob forms, which look organic and mobile, are the result of a computer-based designing process. This architectural movement pleas for a removal of linear, rigid structures and aims at creating expanding, bulging and growing shapes. The strawberry seems to slowly collapse under his own weight. The roots that seems to come out of the fruit are inspired by whimsical structures of rocks manipulated by water and the sculptures of Henry Moore. The skeleton seems to hold the sculpture together en push the strawberry in it's place. The leafs are a traditional element in classic sculpture and architecture.

Most sculptures created with digital technologies seem to emphasize the artificial part of the sculpture. I'm more interested in this tension between the digital and the real. Even as a 3D print AELBWARTS is in the first place a sculpture. The form couldn't be created without 3D printing but the painting process was done completely by hand.

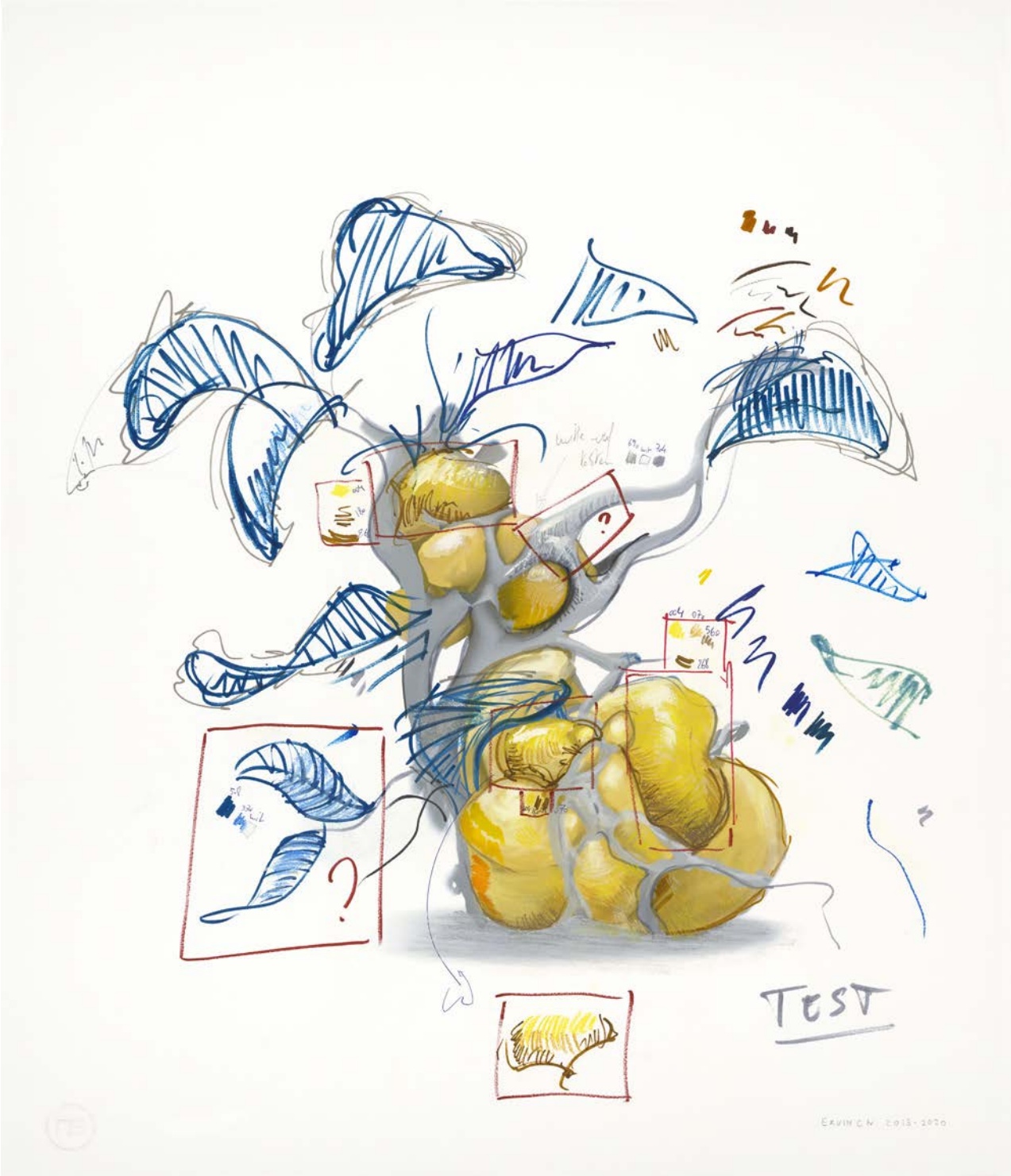
exhibition view: 2013 (Re)source, 10th edition of 'Beelden op de berg', Aboretum Belmonte - Wageningen, NL



AELBEJARK, 2013
study



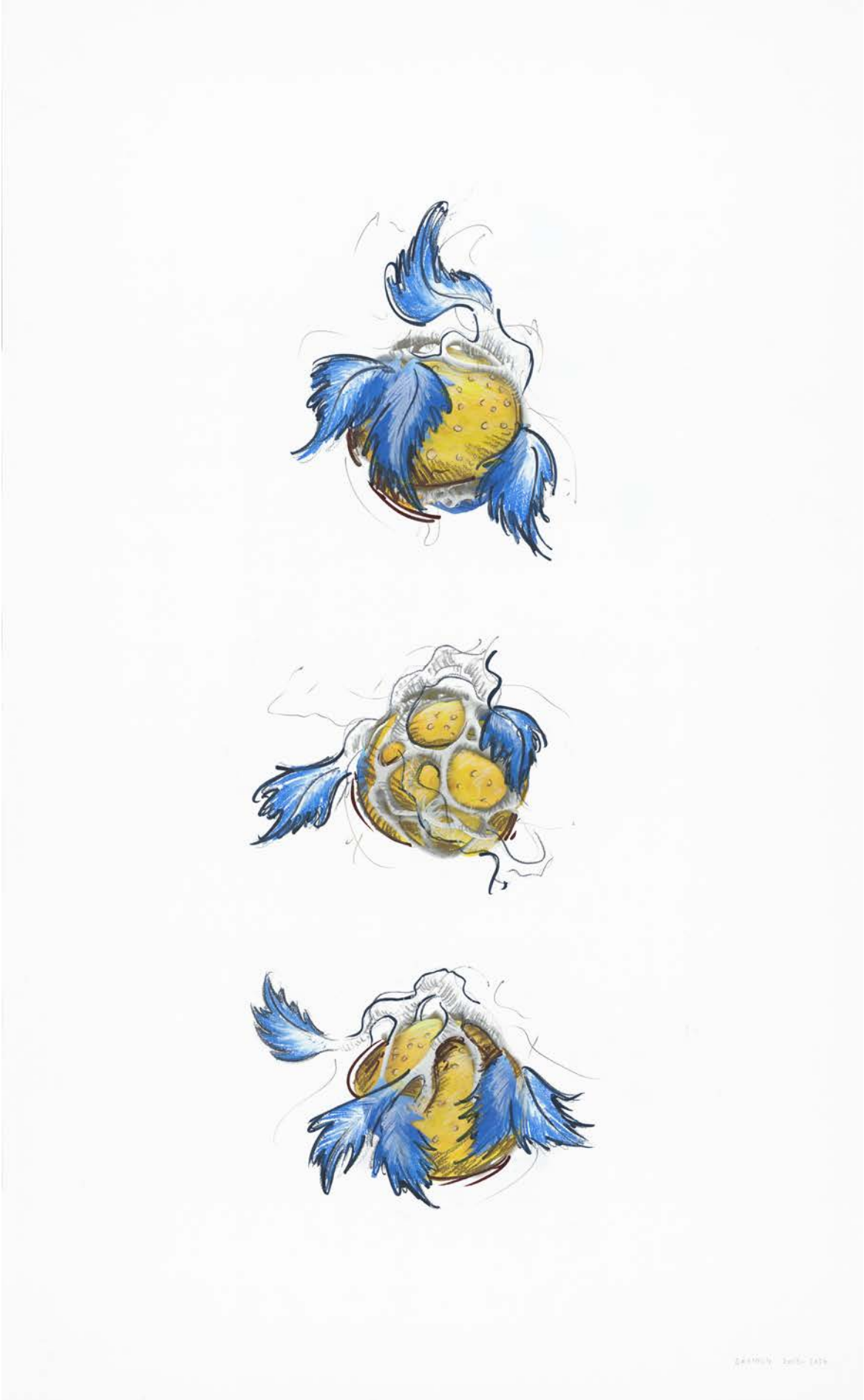
AELBEJARK, 2013
study



AELBEJARKEO, 2013 - 2021
marker, pastel pencil, print
80 x 60 cm, framed 93 x 73 cm
31.5 x 23.6 inches, framed 36.6 x 28.7 inches



AELBERIOS, 2020 - 2021
marker, pastel pencil, print
60 x 80 cm, framed 73 x 93 cm
23.6 x 31.5 inches, framed 28.7 x 36.6 inches



AELBOJAL, 2013 - 2020
marker, pastel pencil, print
100 x 70 cm, framed 110 x 80 cm
39.4 x 27.6 inches, framed 43.3 x 31.5 inches



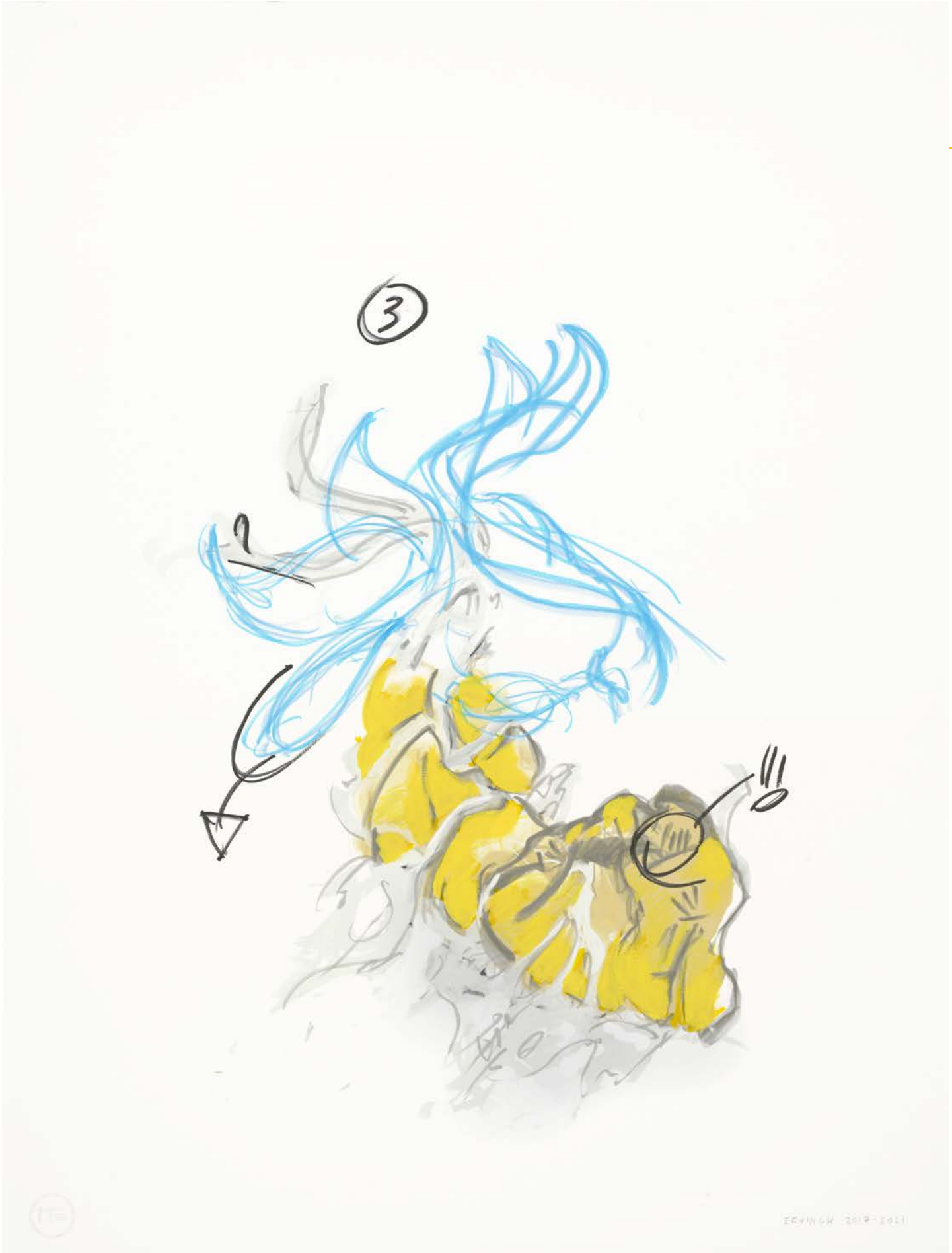
AELBOJOL, 2013 - 2021
marker, pastel pencil, print
60 x 45 cm, framed 73 x 58 cm
23.6 x 17.7 inches, framed 28.7 x 22.8 inches



AELBOJTAL, 2013 - 2021
marker, pastel pencil, print
60 x 45 cm, framed 73 x 58 cm
23.6 x 17.7 inches, framed 28.7 x 22.8 inches



AELBOJTOL, 2013 - 2021
marker, pastel pencil, print
60 x 45 cm, framed 73 x 58 cm
23.6 x 17.7 inches, framed 28.7 x 22.8 inches



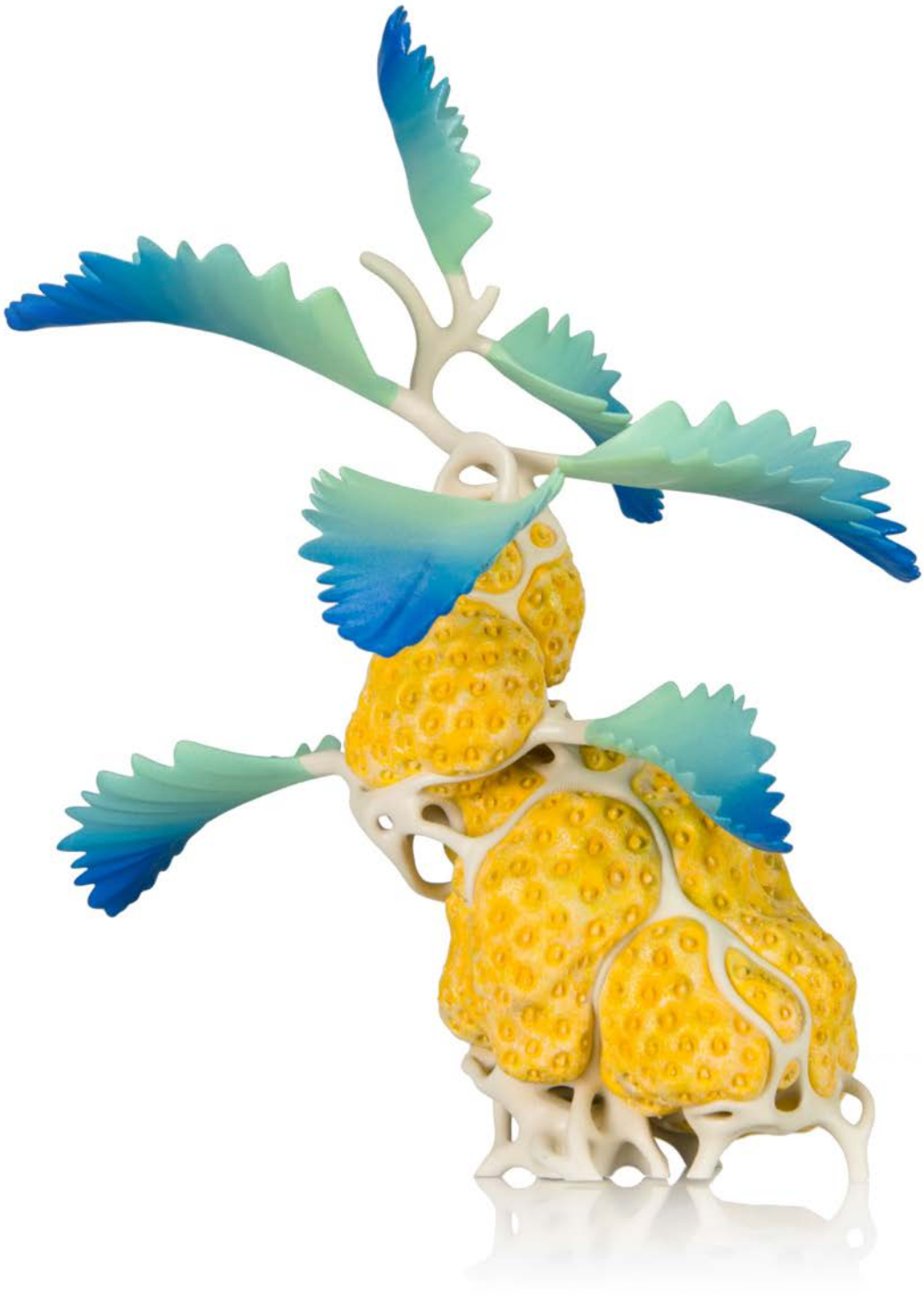
AELBIEBOJATIL, 2017 - 2021
marker, pastel pencil, print
80 x 60 cm, framed 93 x 73 cm
31.5 x 23.6 inches, framed 36.6 x 28.7 inches



AELBWARTS, 2013 - 2021
marker, pastel pencil, print
54 x 41 cm, framed 67 x 54 cm
21.3 x 16 inches, framed 26.4 x 21.3 inches



AELBWIESARTS, 2017 - 2021
marker, pastel pencil, print
54 x 41 cm, framed 67 x 54 cm
21.3 x 16 inches, framed 26.4 x 21.3 inches



AELBEJARK, 2017
3D print
33 x 21 x 20 cm
13 x 8.3 x 7.9 inches



AELBWIESARTS, 2017
3D print
22 x 27 x 26 cm
8.7 x 10.6 x 10.2 inches



AELBWARTS, 2017
print
36 x 52 cm, framed 50 x 66 cm
14.2 x 20.5 inches, framed 19.7 x 26 inches



AELBWARTS gold, 2013 - 2018
3D print, gold
28 x 23 x 25 cm
11 x 9.1 x 9.8 inches



AELBWARTS, 2013
3D print
28 x 23 x 25 cm
11 x 9.1 x 9.8 inches



AELBEWARTS, 2014
Print
200 x 125 x cm
78,7 x 49,2 x inches



AELBWARTS, 2014
Print
200 x 125 x cm
78,7 x 49,2 x inches



PETOEMBA, 2016 - 2018
ceramic
40 x 40 x 40 cm
15.7 x 15.7 x 15.7 inches



PLETORAK, 2017
ceramic
17 x 23 x 13 cm
6.7 x 9.1 x 5.1 inches



ELCTANET, 2017
ceramic
61 x 30 x 30 cm
24 x 11.8 x 11.8 inches



AKRIMUTO, 2017 - 2018
ceramic
30 x 18 x 20 cm
11.8 x 7.1 x 7.9 inches



AKRITERA, 2015 - 2018
ceramic
29 x 19 x 26.5 cm
11.4 x 7.5 x 10.4 inches



detail **AKRIMUTO,** 2017 - 2018
ceramic
30 x 18 x 20 cm
11.8 x 7.1 x 7.9 inches





detail **AKRITERA,** 2015 - 2018
ceramic
29 x 19 x 26.5 cm
11.4 x 7.5 x 10.4 inches



AKRITIUM, 2016 - 2018
ceramic
10 x 15 x 7,5 cm
3.9 x 5.9 x 3 inches



AKRINAP, 2017 - 2018
ceramic
19 x 23 x 23 cm
7.5 x 9.1 x 9.1 inches



detail **AKRINAP,** 2017 - 2018
ceramic
19 x 23 x 23 cm
7.5 x 9.1 x 9.1 inches



detail **AKRINAP,** 2017 - 2018
ceramic
19 x 23 x 23 cm
7.5 x 9.1 x 9.1 inches



AKRINOPS, 2017
ceramic
25 x 23 x 25 cm
9.8 x 9.1 x 9.8 inches



AKRINOPS, 2017
ceramic
19 x 17 x 24 cm
7.5 x 6.7 x 9.4 inches



CROBOSLUM, 2017 - 2018
ceramic
18 x 20 x 15 cm
7.1 x 7.9 x 5.9 inches



PLEZULNA, 2017
ceramic
23 x 23 x 26 cm
9.1 x 9.1 x 10.2 inches



MEOBLO, 2019
ceramic
13.5 x 22 x 20 cm
5.3 x 8.7 x 7.9 inches



YEREWLUS, 2019
ceramic
16 x 24 x 26 cm
6.3 x 9.4 x 10.2 inches



IEBLOCER, 2019
ceramic
20 x 28 x 22 cm
7.9 x 11 x 8.7 inches



CELATSUR, 2019
ceramic
16 x 20 x 14 cm
6.3 x 7.9 x 5.5 inches



PLEZURIOS, 2022-2023
ceramic
31,5 x 29,3 x 27 cm
12.4 x 11.5 x 10.6 inches



PLEZURAOS, 2022-2023
ceramic
45 x 45 x 34,5 cm
17.7 x 17.7 x 13.6 inches



PLEZULNIOS, 2023
ceramic
36 x 28,2 x 27,5 cm
14 x 11 x 10.8 inches



PINUOSIOR, 2023
ceramic
15,7 x 20,5 x 16 cm
6 x 8 x 6.3 inches



CROBOSLAES, 2022-2023
ceramic
45,5 x 29 x 28,5 cm
18 x 11.4 x 11.2 inches



CROBOSLIAS, 2022-2023
ceramic
38 x 23 x 20,5 cm
15 x 9 x 8 inches



AKRITANET, 2013 - 2020
marker, pastel pencil, print
120 x 90 cm, framed 130.6 x 100.6 cm
47.2 x 35.4 inches, framed 51.4 x 39.6 inches



AKRITANOT, 2013 - 2020
marker, pastel pencil, print
120 x 90 cm, framed 130.6 x 100.6 cm
47.2 x 35.4 inches, framed 51.4 x 39.6 inches



AKRITANETA, 2015 - 2020
marker, pastel pencil, print
120 x 90 cm, framed 140,6 x 110,6 cm
47.2 x 35.4 inches, framed 55.4 x 43.5 inches



AKRITANOTA, 2015 - 2020
marker, pastel pencil, print
120 x 90 cm, framed 140,6 x 110,6 cm
47.2 x 35.4 inches, framed 55.4 x 43.5 inches



AKRITANOTI, 2015 - 2020
marker, pastel pencil, print
120 x 90 cm, framed 140.6 x 110.6 cm
47.2 x 35.4 inches, framed 55.4 x 43.5 inches



AKRITANURIA, 2015 - 2020
marker, pastel pencil, print
120 x 90 cm, framed 140,6 x 110,6 cm
47.2 x 35.4 inches, framed 55.4 x 43.5 inches



AKRITANUTA, 2015 - 2020
marker, pastel pencil, print
120 x 90 cm, framed 140,6 x 110,6 cm
47.2 x 35.4 inches, framed 55.4 x 43.5 inches



AKRITANUTIRIA, 2015 - 2020
marker, pastel pencil, print
120 x 90 cm, framed 140,6 x 110,6 cm
47.2 x 35.4 inches, framed 55.4 x 43.5 inches



AKRITERA, 2013 - 2020
marker, pastel pencil, print
60 x 80 cm, framed 73 x 93 cm
23.6 x 31.5 inches, framed 28.7 x 36.6 inches



AKRITIUM, 2013 - 2020
marker, pastel pencil, print
60 x 80 cm, framed 73 x 93 cm
23.6 x 31.5 inches, framed 28.7 x 36.6 inchesv



AKRITERATA, 2015 - 2020
marker, pastel pencil, print
120 x 90 cm, framed 140,6 x 110,6 cm
47.2 x 35.4 inches, framed 55.4 x 43.5 inches



AKRITERATA, 2015 - 2020
marker, pastel pencil, print
120 x 90 cm, framed 140,6 x 110,6 cm
47.2 x 35.4 inches, framed 55.4 x 43.5 inches



AKRITERA, 2013 - 2020
marker, pastel pencil, print
80 x 60 cm, framed 93 x 73 cm
31.5 x 31.523.6 inches, framed 36.6 x 36.628.7 inches



AKRITIUM, 2013 - 2020
marker, pastel pencil, print
60 x 80 cm, framed 73 x 93 cm
23.6 x 31.5 inches, framed 28.7 x 36.6 inchesv



AKRIMUTEON, 2015 - 2021
marker, pastel pencil, print
80 x 60 cm, framed 93 x 73 cm
31.5 x 23.6 inches, framed 36.6 x 28.7 inches



AKRITAMOTA, 2017 - 2021
marker, pastel pencil, print
60 x 80 cm, framed 73 x 93 cm
23.6 x 31.5 inches, framed 28.7 x 36.6 inches



AKRINAOP, 2013 - 2021
marker, pastel pencil, print
60 x 80 cm, framed 73 x 93 cm
23.6 x 31.5 inches, framed 28.7 x 36.6 inches



AKRIMUTOIOS, 2017 - 2021
marker, pastel pencil, print
80 x 60 cm, framed 93 x 73 cm
31.5 x 23.6 inches, framed 36.6 x 28.7 inches



AKRIAMOTA, 2017
marker, pastel pencil, print
40 x 50 cm, framed 53 x 63 cm
15.7 x 19.7 inches, framed 20.9 x 24.8 inches



BOBLARAK, 2017
marker, pastel pencil, print
50 x 40 cm, framed 63 x 53 cm
19.7 x 15.7 inches, framed 24.8 x 20.9 inches



PLECHTURNO, 2015 - 2021
marker, pastel pencil, print
60 x 80 cm, framed 73 x 93 cm
23.6 x 31.5 inches, framed 28.7 x 36.6 inches



AKRITANUT, 2018
ceramic
60 x 45 x 40 cm
23.6 x 17.7 x 15.7 inches



AKRITANET, 2017 - 2018
ceramic
49 x 38 x 30 cm
19.3 x 15 x 11.8 inches



AKRIAMOTI, 2017 - 2018
ceramic
25 x 27 x 16 cm
9.8 x 10.6 x 6.3 inches



AKRITANOT, 2018
ceramic
65 x 55 x 45 cm
25.6 x 21.7 x 17.7 inches



AKRIAMOTA, 2015
ceramic
16 x 13 x 21 cm
6.3 x 5.1 x 8.3 inches



MANOWTID, 2016
ceramic
50 x 35 x 30 cm
19.7 x 13.8 x 11.8 inches



TSAEBTID, 2016
ceramic
22.5 x 25.5 x 20.5 cm
8.9 x 10 x 8.1 inches



RAKNETOW, 2016 - 2017
ceramic
45 x 30 x 54 cm
17.7 x 11.8 x 21.3 inches



STOROACOR, 2013 - 2022
marker, pastel pencil, print
120 x 90 cm, framed 133 x 103 cm
47.2 x 35.4 inches, framed 52.4 x 40.5 inches



EMOBCOR

With EMOBCOR and VIGAV, Ervinck's fascination with the mutation and manipulation of natural elements comes to the fore. The sculptures are composed of various bones. Just like Henry Moore, who found inspiration for his work in natural objects such as chicken bones and shells, Ervinck works with elements from nature.

He then has at his disposal a virtual world of almost limitless compositional possibility. For EMOBCOR, he created a body with an unnatural, eerie core: a skeleton composed of alien bones. One can discern a head but this bone also resembles a scorpion with its tail held high. Deformed human eyeballs and hip bones also make an appearance in the sculpture, for which Ervinck relied on anatomical sketches.

Ervinck continually seeks new ways to breathe life into sculpture using the resources of his own era. Where his previous sculptures were mainly yellow in colour and had a fairly uniform visual language, here the artist is more interested in the interaction and dialogue between different visual languages and identities. The interplay between the contrasting elements is also emphasised by the three colours.

In EMOBCOR, we can see a Grand Canyon-like rock formation with a bone emerging from it, as though a fossil. It appears to be a strange sort of chicken sitting in its nest surrounded by ivy with tentacles growing out of it. These tentacles are an expression of Ervinck's fascination with viruses and other small organisms. The detailed foliage refers to kitsch mantelpiece ornaments and the porcelain designs of 18th century Meissen vases.

detail **EMOBCOR,** 2013 - 2014
3D print
58 x 31 x 35 cm
22.8 x 12.2 x 13.8 inches



EMOBCOR, 2013 - 2014
3D print
58 x 35 x 31 cm
22.8 x 13.8 x 12.2 inches



EMORSYON, 2022 - 2023
polyester, polyurethane
250 x 260 x 246 cm
98.4 x 102.4 x 97 inches



EMORSYON, 2022 - 2023
polyester, polyurethane
250 x 260 x 246 cm
98.4 x 102.4 x 97 inches



CYROBSIECA, 2023 - 2024
polyester, steel
230 x 312 x 229 cm
90.5 x 123 x 90 inches

Location: Titeca Accountany, Kortrijk - BE

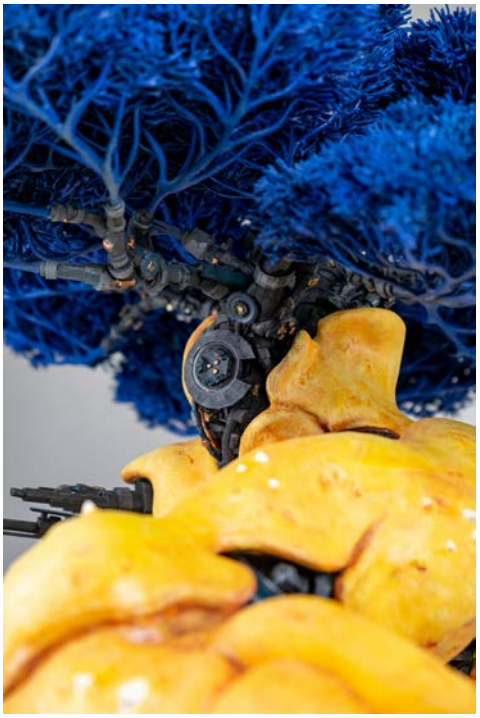


CYROBSAI, 2014 - 2023
3D print
79 x 100 x 61 cm
31 x 39 x 24 inches









CYROBSAI, 2014 - 2023
3D print
Close-Ups



CYROBSRIASK, 2022
marker, pastel pencil, print
80 x 60 cm, framed 93 x 73 cm
31.5 x 23.6 inches, framed 36.6 x 28.7 inches



CYROBSTIONEB, 2022
marker, pastel pencil, print
80 x 60 cm, framed 93 x 73 cm
31.5 x 23.6 inches, framed 36.6 x 28.7 inches



CYROBSIURK, 2022
marker, pastel pencil, print
80 x 60 cm, framed 93 x 73 cm
31.5 x 23.6 inches, framed 36.6 x 28.7 inches



CYROBSIOTIA, 2022
marker, pastel pencil, print
50 x 60 cm, framed 63 x 73 cm
19.7 x 23.6 inches, framed 24.8 x 28.7 inches



CYROBSORIO, 2022
marker, pastel pencil, print
50 x 60 cm, framed 63 x 73 cm
19.7 x 23.6 inches, framed 24.8 x 28.7 inches



CYROBTIOSA, 2022
marker, pastel pencil, print
50 x 60 cm, framed 63 x 73 cm
19.7 x 23.6 inches, framed 24.8 x 28.7 inches



CYROBTIESA, 2022
marker, pastel pencil, print
50 x 60 cm, framed 63 x 73 cm
19.7 x 23.6 inches, framed 24.8 x 28.7 inches



CYROBSVIAM, 2022
marker, pastel pencil, print
50 x 60 cm, framed 63 x 73 cm
19.7 x 23.6 inches, framed 24.8 x 28.7 inches



CYROBSIOSA, 2022
marker, pastel pencil, print
50 x 60 cm, framed 63 x 73 cm
19.7 x 23.6 inches, framed 24.8 x 28.7 inches



CYROBSIATIO, 2022
marker, pastel pencil, print
50 x 60 cm, framed 63 x 73 cm
19.7 x 23.6 inches, framed 24.8 x 28.7 inches



CYROBSIAM, 2022
marker, pastel pencil, print
80 x 60 cm, framed 93 x 73 cm
31.5 x 23.6 inches, framed 36.6 x 28.7 inches



CYROBSIARO, 2022
marker, pastel pencil, print
50 x 60 cm, framed 63 x 73 cm
19.7 x 23.6 inches, framed 24.8 x 28.7 inches



CYROBSIOS, 2022
marker, pastel pencil, print
80 x 60 cm, framed 93 x 73 cm
31.5 x 23.6 inches, framed 36.6 x 28.7 inches



CYROBSIWT, 2022
marker, pastel pencil, print
50 x 60 cm, framed 63 x 73 cm
19.7 x 23.6 inches, framed 24.8 x 28.7 inches



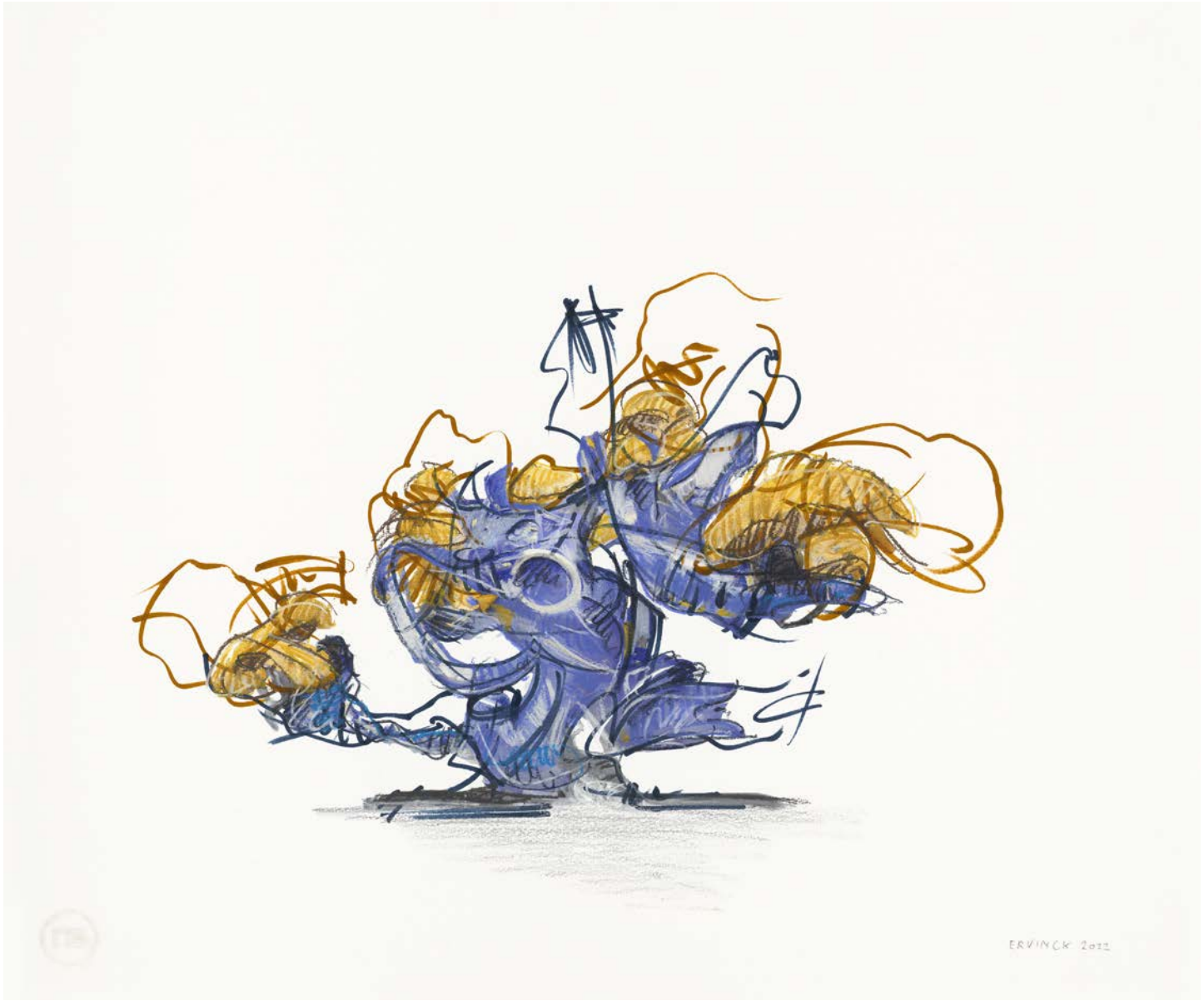
CYROBSUAS, 2022
marker, pastel pencil, print
80 x 60 cm, framed 93 x 73 cm
31.5 x 23.6 inches, framed 36.6 x 28.7 inches



CYROBTIOS, 2022
marker, pastel pencil, print
60 x 80 cm, framed 73 x 93 cm
23.6 x 31.5 inches, framed 28.7 x 36.6 inches



CYROBSIAMO, 2022
marker, pastel pencil, print
60 x 90 cm, framed 73 x 103 cm
23.6 x 35.4 inches, framed 28.7 x 40.6 inches



CYROBSAOS, 2023
marker, pastel pencil, print
50 x 60 cm, framed 63 x 73 cm
19.7 x 23.6 inches, framed 24.8 x 28.7 inches



CYROBSEION, 2022
marker, pastel pencil, print
80 x 80 cm, framed 93 x 93 cm
31.5 x 31.5 inches, framed 36.6 x 36.6 inches



CYROBTUOSA, 2022
marker, pastel pencil, print
50 x 60 cm, framed 63 x 73 cm
19.7 x 23.6 inches, framed 24.8 x 28.7 inches



CYROBSIERU, 2023
marker, pastel pencil, print
80 x 60 cm, framed 93 x 73 cm
31.5 x 23.6 inches, framed 36.6 x 28.7 inches



CYROBSARIO, 2023
marker, pastel pencil, print
80 x 60 cm, framed 93 x 73 cm
31.5 x 23.6 inches, framed 36.6 x 28.7 inches



CYROBSKERUM, 2023
marker, pastel pencil, print
80 x 60 cm, framed 93 x 73 cm
31.5 x 23.6 inches, framed 36.6 x 28.7 inches



CYROBSKSA, 2023
marker, pastel pencil, print
80 x 60 cm, framed 93 x 73 cm
31.5 x 23.6 inches, framed 36.6 x 28.7 inchesv



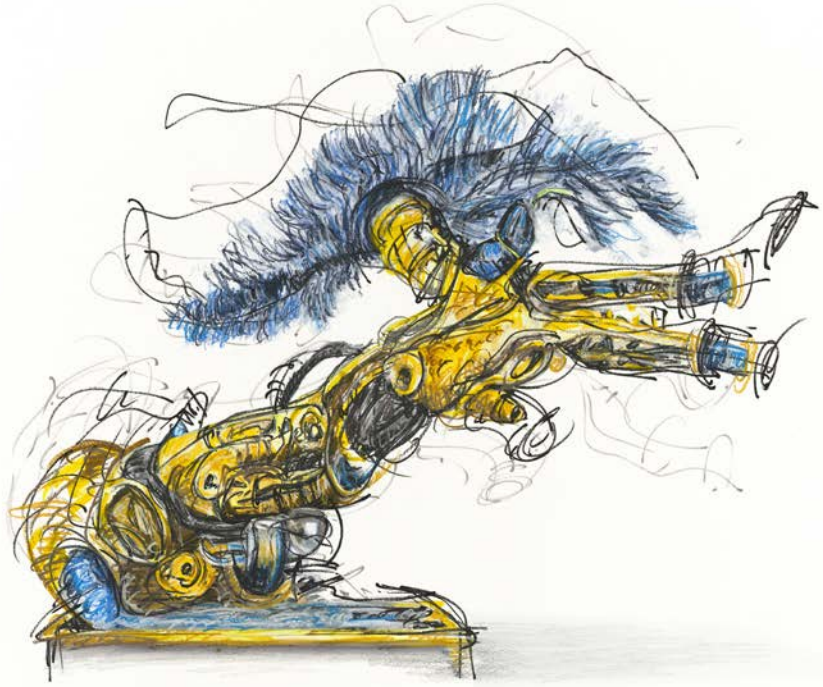
CYROBSERU, 2023
marker, pastel pencil, print
60 x 90 cm , framed 73 x 103 cm
23.6 x 35.4 inches, framed 28.7 x 40.5 inches



CYROBTELOI, 2023
marker, pastel pencil, print
80 x 60 cm, framed 93 x 73 cm
31.5 x 23.6 inches, framed 36.6 x 28.7 inches



CYROBSERECK, 2023
marker, pastel pencil, print
60 x 80 cm, framed 73 x 93 cm
23.6 x 31.5 inches, framed 28.7 x 36.6 inches



CYROBSERACK, 2023
marker, pastel pencil, print
60 x 80 cm, framed 73 x 93 cm
23.6 x 31.5 inches, framed 28.7 x 36.6 inches



CYROBSERAM, 2023
marker, pastel pencil, print
80 x 80 cm, framed 93 x 93 cm
31.5 x 31.5 inches, framed 36.6 x 36.6 inches



CYROBSIESAV, 2023
marker, pastel pencil, print
80 x 80 cm, framed 93 x 93 cm
31.5 x 31.5 inches, framed 36.6 x 36.6 inches



CYROBSIUMI, 2023
marker, pastel pencil, print
80 x 80 cm, framed 93 x 93 cm
31.5 x 31.5 inches, framed 36.6 x 36.6 inches



CYROBSKER, 2023
marker, pastel pencil, print
80 x 80 cm, framed 93 x 93 cm
31.5 x 31.5 inches, framed 36.6 x 36.6 inches



CYROBTIURKS, 2023
marker, pastel pencil, print
50 x 60 cm, framed 63 x 73 cm
19.7 x 23.6 inches, framed 24.8 x 28.7 inches



CYROBSERIS, 2023
marker, pastel pencil, print
50 x 75 cm, framed 63 x 88 cm
19.7 x 29.5 inches, framed 24.8 x 34.6 inches



CYROBSELIAR, 2025
ceram ic
14,7 x 13,7 x 9,6 cm
5,8 x 5,4 x 3,8 inches



CORECHNIUM, 2023-2024
ceramic
16,5 x 16,5 x 13,7 cm
6,5 x 6,5 x 5,4 inches



CROBIESLIOS, 2024
ceram ic
42,3 x 32,5 x 15,5 cm
16,7 x 12,8 x 6,1 inches



MANODAERC, 2025
ceramic
42,7 x 41 x 27 cm
16,8 x 16,1 x 10,6 inches



M ANODALIOR, 2025
ceramic
35,5 x 31 x 23,5 cm
14 x 12,2 x 9,3 inches



MANODIEMO, 2025
ceramic
54 x 47 x 30 cm
21,3 x 18,5 x 11,8 inches



MANODIHULY, 2025
ceramic
49,6 x 36,7 x 30,5 cm
19,5 x 14,4 x 12 inches



MANODIOLA, 2025
ceramic
60,5 x 54 x 30,4 cm
23,8 x 21,3 x 12 inches



MANODIOSA, 2025
ceramic
35,5 x 33,5 x 27 cm
14 x 13,2 x 10,6 inches



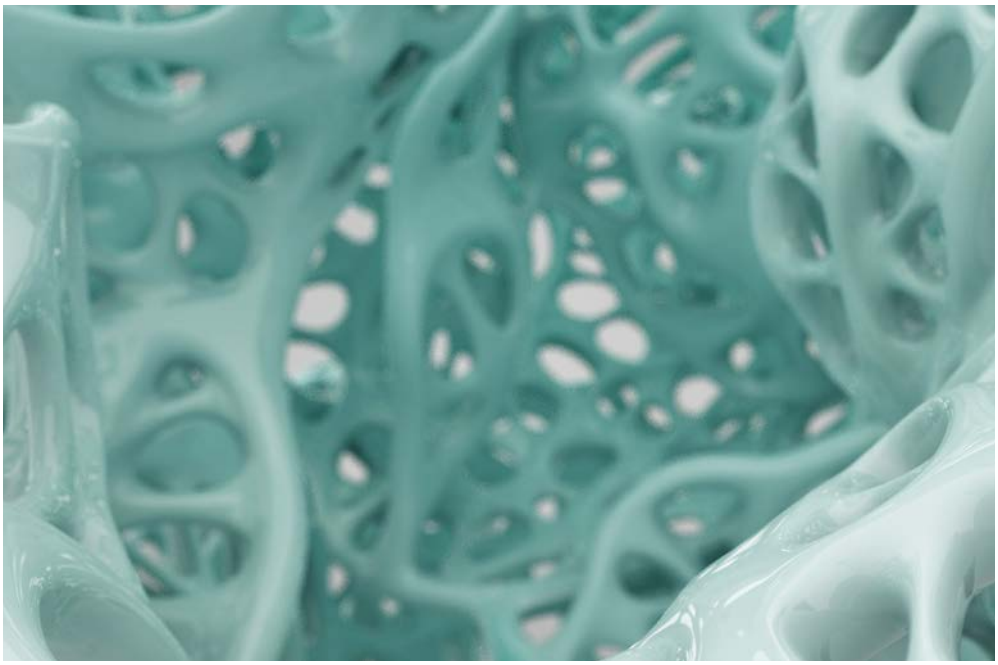
MANODIRAI, 2025
ceramic
61 x 46 x 28,5 cm
24 x 18 x 11 inches



MANODORAI, 2025
ceramic
18,3 x 24,5 x 28,5 cm
7.2 x 9.6 x 11.2 inches



MANODRIONA, 2025
ceramic
53 x 44,5 x 33,5 cm
21 x 17.5 x 13.2 inches



EZORNIL, EZORNILA and EZORNILI

Nick Ervinck designed a sculpture that is inspired by blooming flowers, like the structure of a rose. Because of the many cut-outs in the organic structure, the design seems to have no volume.

Although the material is solid, it nevertheless seems delicate. The shape of the design keeps changing, keeps evolving, keeps fascinating. Through 3D printing Nick Ervinck is able to capture this movement in a still image.

As always, the artist tries to create an openness that will attract the viewer to consider his work from different angles.The sculptural contradictions, such as inside/outside and rough/smooth, make this work purely poetic. The gradient also contributes to this poetic design language. EZORNIL could be described as a poem manifested in physical form.

detail **EZORNILA,** 2013 - 2014
3D print
20 x 25 x 26 cm
7.9 x 9.8 x 10.2 inches



EZORNIL, 2013 - 2014
3D print
54 x 27 x 29 cm
21.2 x 10.6 x 11.4 inches



EZORNILA, 2013 - 2014
3D print
20 x 26 x 25 cm
7.9 x 10.2 x 9.8 inches



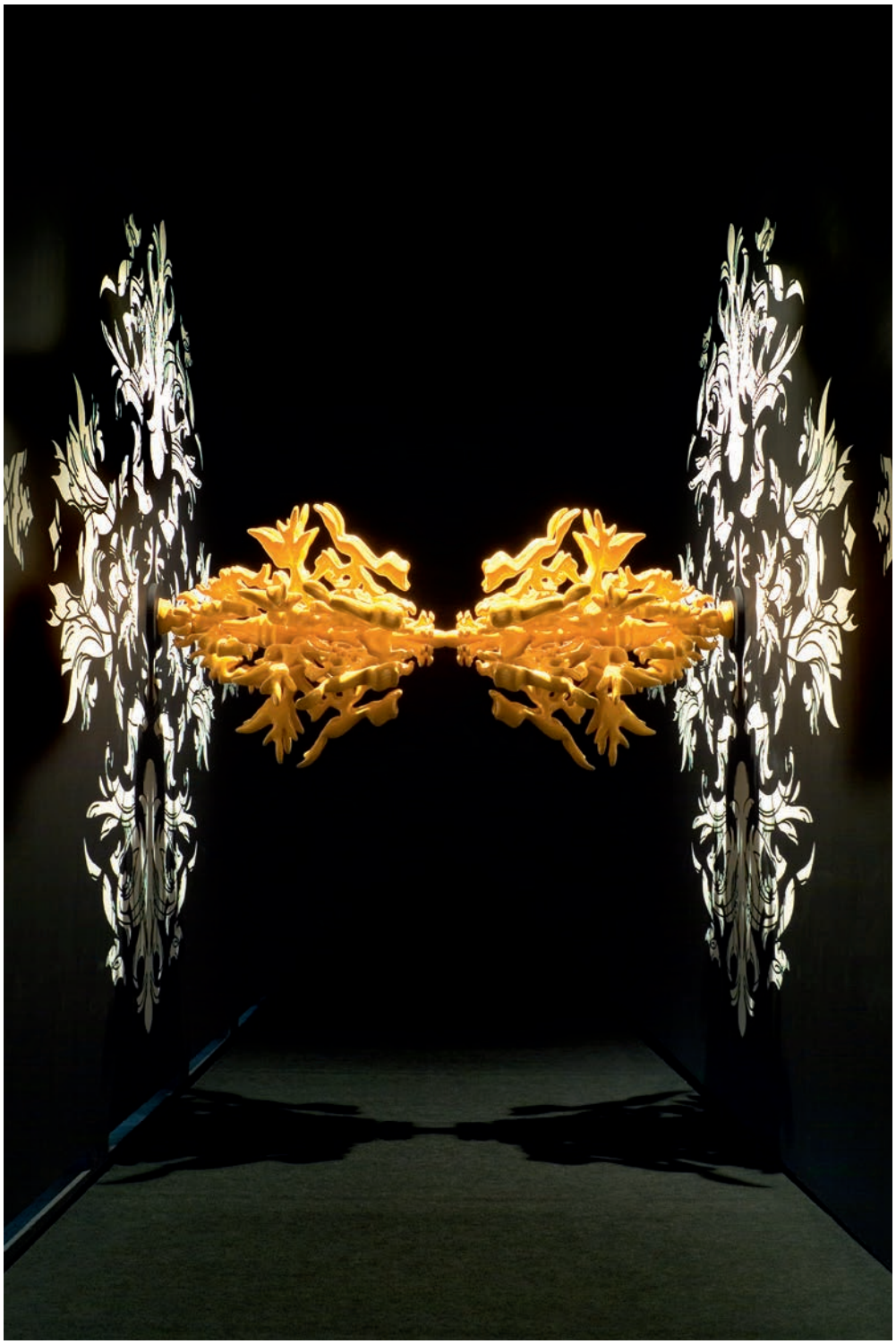
EZORNILI, 2013 - 2014
3D print
20 x 21 x 24 cm
7.8 x 8.3 x 9.4 inches



GENESRA, 2013
3D print and wood
26 x 14 x 12 cm
10.2 x 5.5 x 4.7 inches

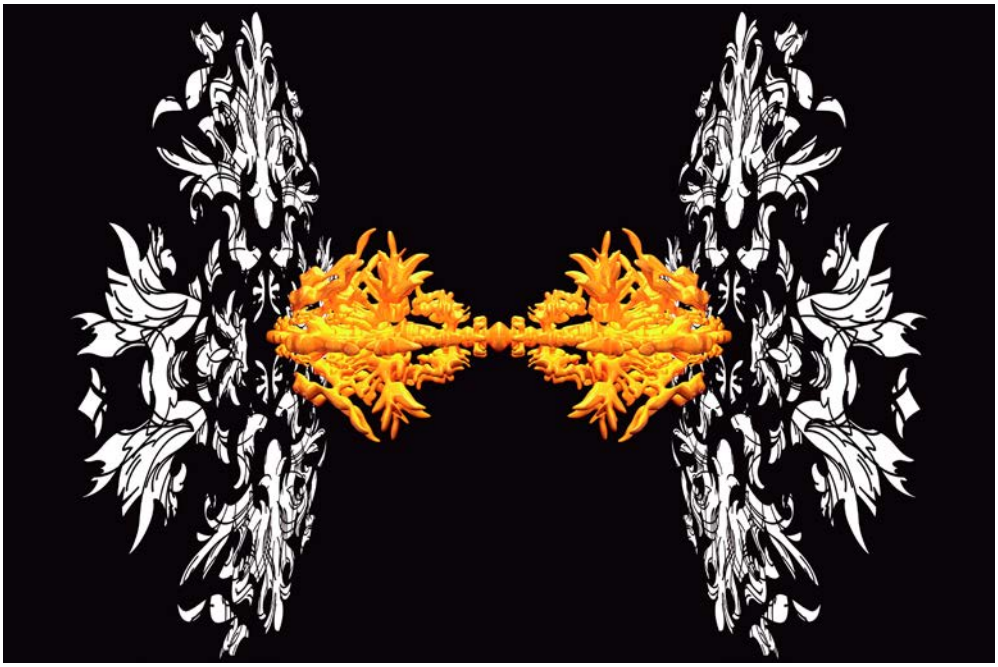


ENOPIH, 2016
ceramic
53 x 32 x 26 cm
20.9 x 12.6 x 10.2 inches



EITOZOR, 2009
iron, paint, polyester, polyurethane and wood
550 x 1970 x 315 cm
216.5 x 775.6 x 124 inches

exhibition view: 2009 GNI-RI sep2009, EITOZOR, SMAK – Gent, BE



EITOZOR

EITOZOR is based on a 19th century baroque wallpaper, which has been digitally converted into a wall drawing.

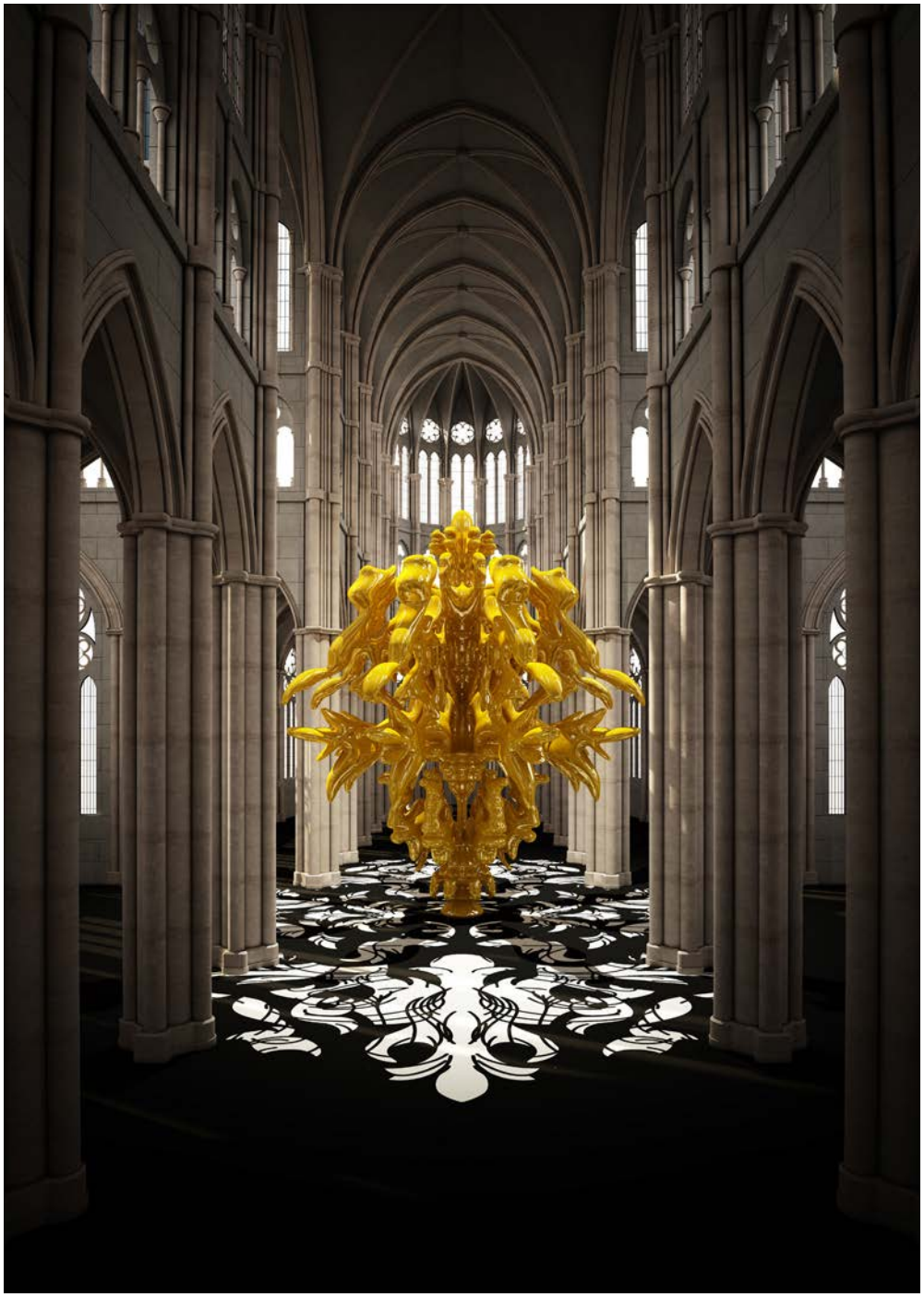
After that, the drawing was interpreted as a spatial sculpture. EITOZOR balances between the real and the virtual, between future and history, between design and sculpture, and between handwork and computer design. The observer has the impression that he walks in a virtual world, as Nick Ervinck not only digitally designed this piece, but transformed the exhibition space into a digital black box as well. The room is made black and reminds of the black background used in 3D-software programs. With EITOZOR, Nick Ervinck found a language to translate his fictional world into a material object which seems to float in space. This work is thus a perfect and seamless synthesis of the virtual and physical aspects of contemporary sculpture.

EITOZOR, 2009
print mounted on plexiglas and covered with plexiglas
150 x 200 cm
59.1 x 78.7 inches



EITZO, 2009 - 2014
iron, polyester and polyurethane
304 x 285 x 285 cm
119.7 x 112.2 x 112.2 inches

location: Provinciaal Erfgoedcentrum - Ename, BE



EITZO, 2009
print
36 x 50 cm, framed 52 x 66 cm
14.2 x 19.7 inches, framed 20.5 x 26 inches



NOTATUM, 2003
chalk, gauze, plaster, silicone and wood
25 x 30 x 32 cm
9.8 x 11.8 x 12.6 inches



HARAPPA, 2004
chalk, gauze, mirror ball, plastic and polyurethane
52 x 80 x 52 cm and 25 x 25 x 25 cm
20.5 x 32.5 x 20.5 and 9.8 x 9.8 x 9.8 inches



LABORAGNI, 2003 - 2005
ceramic, chalk, gauze, plaster and styrofoam
22 x 22 x 22 cm and 33 x 20 x 5 cm
8,7 x 8,7 x 8,7 inches and 13 x 7.9 x 2 inches



YAROPRA, 2009 - 2011
study



YAROPRA, 2009 - 2011
iron, polyester, polyurethane and wood
165 x 588 x 435 cm and 165 x 588 x 435 cm
65.3 x 227 x 174 inches and 65.3 x 227 x 174 inches

location: AZ Damiaan - Oostende, BE



YAROPRA

YAROPRA is a furniture-sculpture, designed for a waiting room, an entrance hall, a terrace or a meeting place.

This sculpture fully leans against contemporary design and architecture. Similar to Peter Cook's Plug-in City (1964), YAROPRA is a construction kit with standardized construction elements, which can take on different shapes. YAROPRA looks like an arbitrary shape, but is in fact the result of structured ranging of all components of the network. Moreover, YAROPRA is a metaphor for the invisible network or connections between people. That is why this artwork understands the social dimension both in a functional and a conceptual way. With YAROPRA, Nick Ervinck thus combines a flexible structure, a social functionality with an explicit aesthetic design.

YAROPRA, 2009 - 2011
iron, polyester, polyurethane and wood
165 x 588 x 435 cm and 165 x 588 x 435 cm
65.3 x 227 x 174 inches and 65.3 x 227 x 174 inches

location: AZ Damiaan - Oostende, BE



YAROTUBER

YAROTUBER is the result of Ervinck's wish to reproduce corals or complex networks by human hand.

The corals in his oeuvre refer to various complex networks and prefabrications. According to Nick Ervinck, corals are also a kind of blobs, because they can grow endlessly in every direction (which, by the way, is something they have in common with his image archive) and because their complex shapes can only be imitated perfectly with the help of digital technology.

A few years ago, during a stay in Berlin, Ervinck realized that the city is permeated by conduit pipes, which form a huge, invisible coral structure. That gave him the idea of building his coral sculptures out of standardized PVC pipe segments from the DIY shop. This is not a final work, but a nearly life-sized model. The aim is to eventually make this in metal. Ervinck's sculptures often emerge from the observation of reality. As he translates virtual images in tangible objects, for YAROTUBER, he breathes life in industrial materials and creates an organic form out of them. YAROTUBER thus is an organic blob-version of a clean, almost virtual coral.

YAROTUBER, 2007 - 2008
study

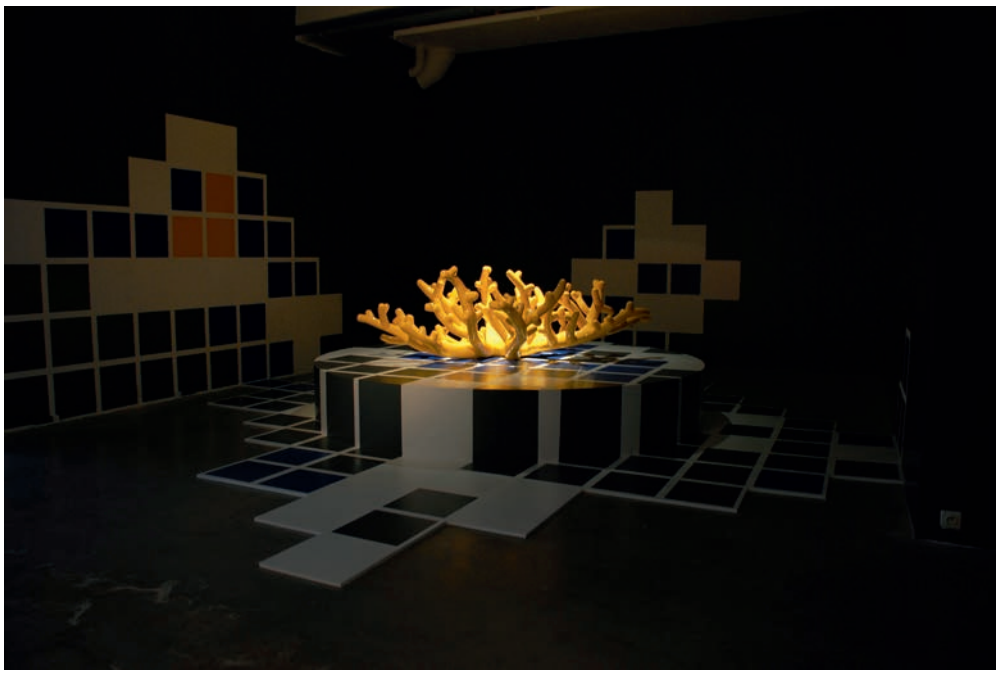


studio view: 2007 Studio Nick Ervinck - Kortemark, BE



YARONUR, 2004 - 2019
ceramic
8 x 15 x 20 cm
3.1 x 5.9 x 7.9 inches





YAROTOBS_M, 2007
polyester and polyurethane
85 x 190 x 190 cm
33.5 x 74.8 x 74.8 inches

exhibition view: 2008 GNI-RI may2008, Koraalberg - Antwerpen, BE



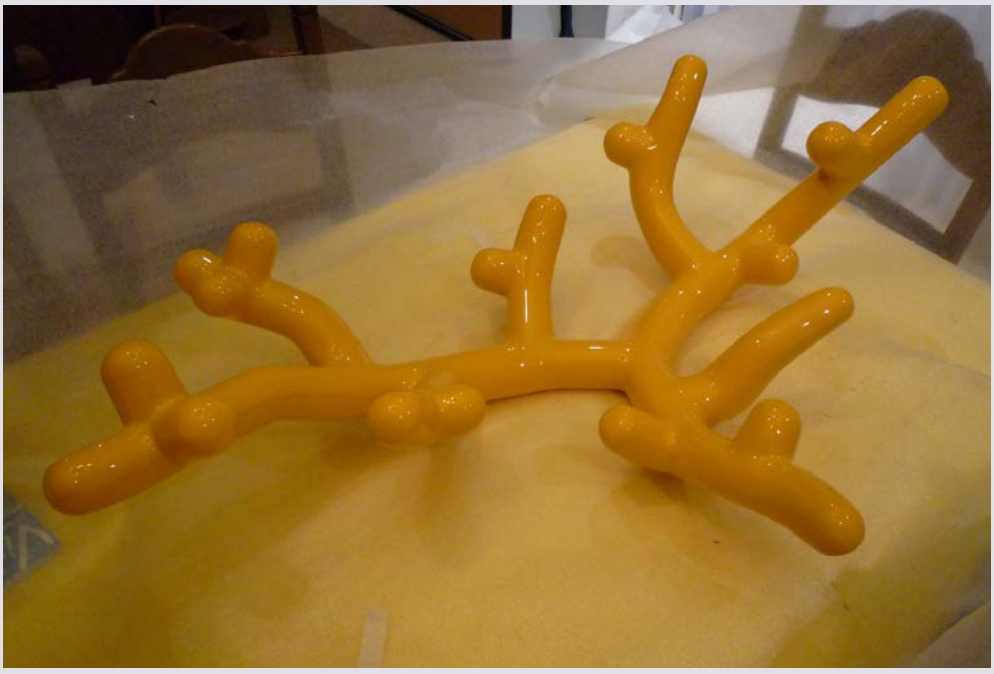
YAROTOBS, 2006
print
80 x 120 cm, framed 84 x 144 cm
31.5 x 47.2 inches, framed 33.1 x 56.7 inches



YAROTOBS_S1, 2006 - 2007
polyester and polyurethane
27 x 65 x 45 cm
10.6 x 26,4 x 17.7 inches



YAROTOBS_S3, 2006 - 2007
polyester and polyurethane
30 x 95 x 72 cm
11.8 x 37.4 x 28.3 inches



YAROTOBS_II, 2006 - 2007
polyester and polyurethane
25 x 82 x 59 cm
9.8 x 32.3 x 23.2 inches



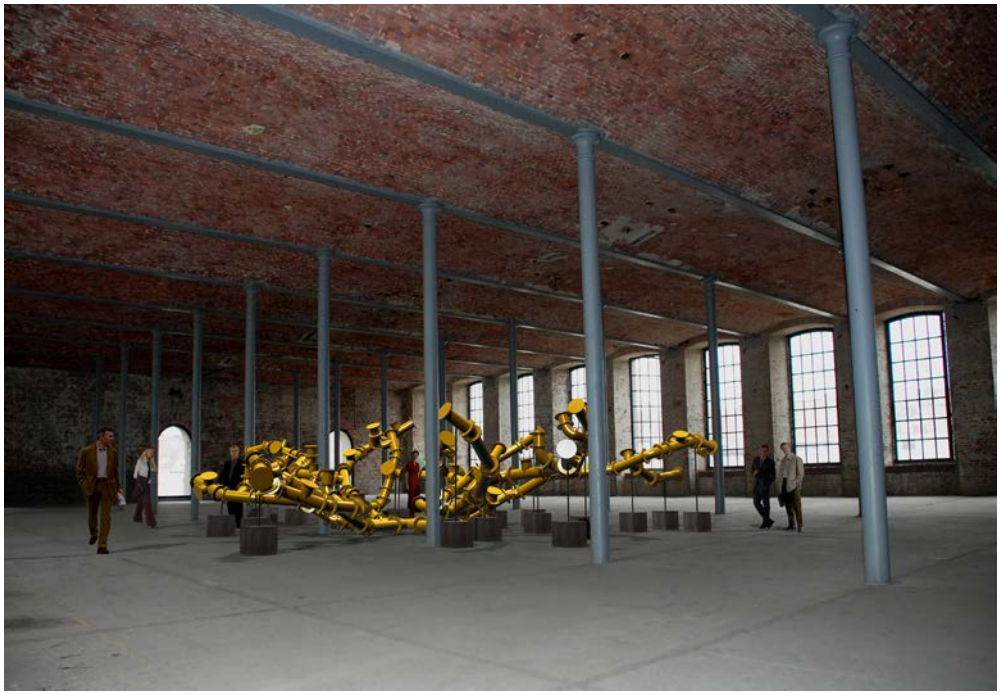
YAROTOBSY, 2007 - 2008
iron, mirror balls, print and pvc
67 x 76 x 76 cm
26.4 x 29.9 x 29.9 inches



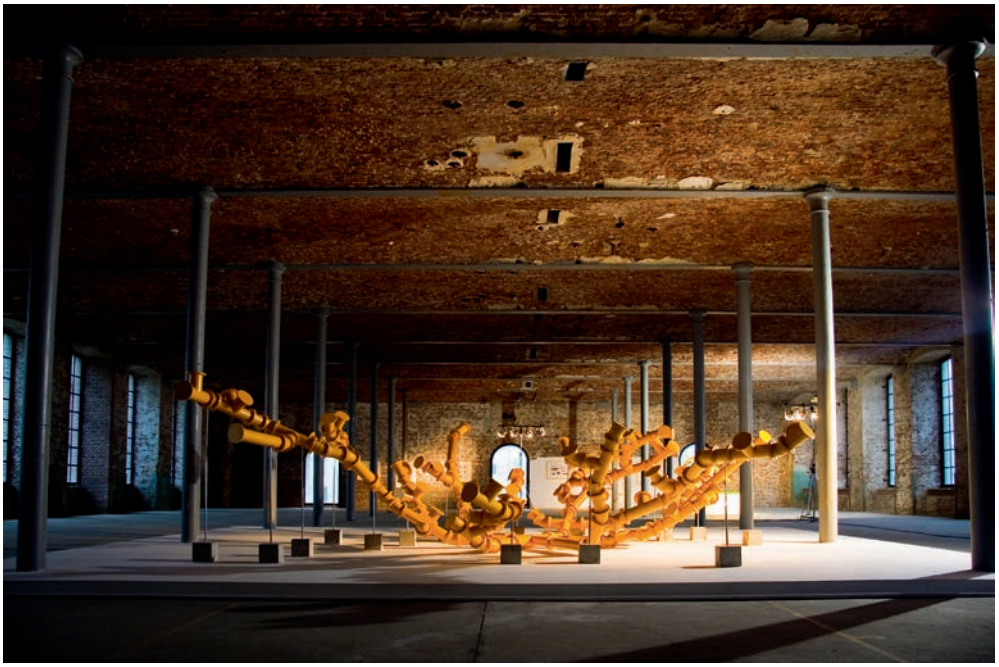
exhibition view: 2009 GNI-RI jan2009, Kunstverein Ahlen – Ahlen, D



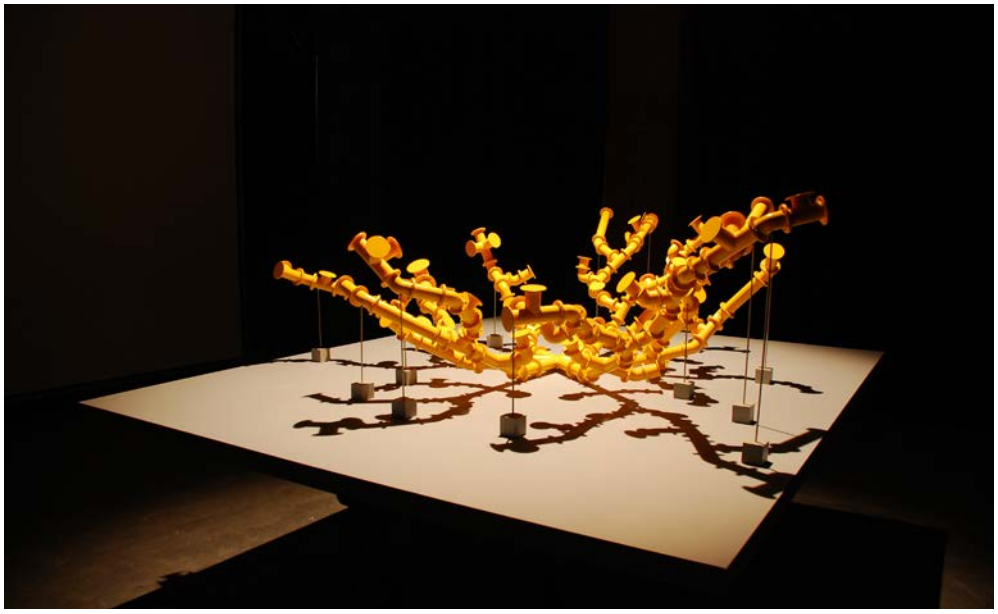
exhibition view: 2010 Sun-Light 01, Abdijhoeve Ten Bogaerde - Koksijde, BE



YAROTUBE, 2007
print
36 x 48 cm, framed 52 x 64 cm
14.2 x 18.9 inches, framed 20.5 x 25.2 inches



YAROTUBE, 2007
concrete, iron and pvc
170 x 700 x 800 cm
47.2 x 61.4 x 39.4 inches



YAROTUBE_M, 2007
iron, pvc and wood
65 x 215 x 180 cm
25.6 x 84.6 x 70.9 inches



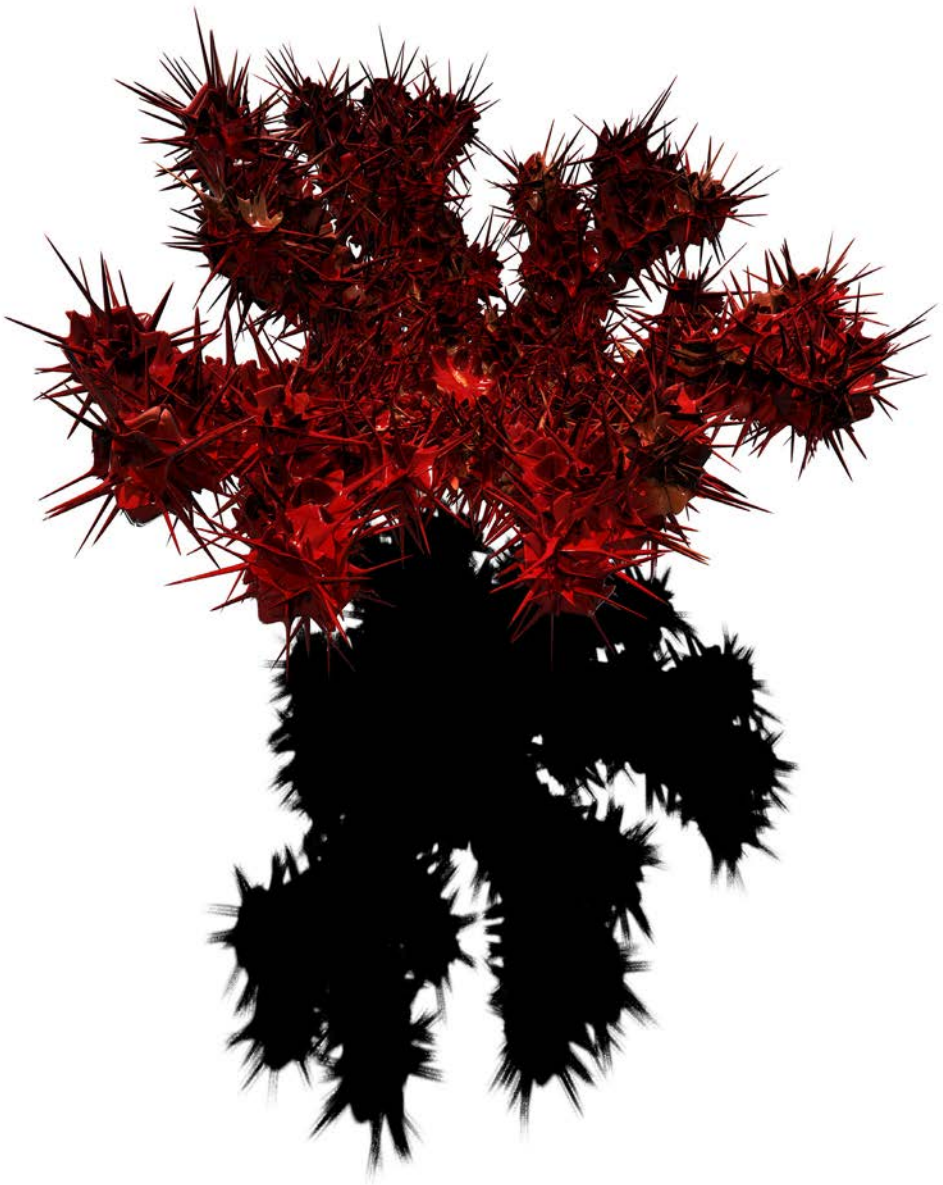
YAROTUBE, 2007
iron, mirror ball and pvs
25 x 82 x 59 cm and 20 x 20 x 20 cm
9.8 x 23.3 x 23.2 inches and 7.9 x 7.9 x 7.9 inches



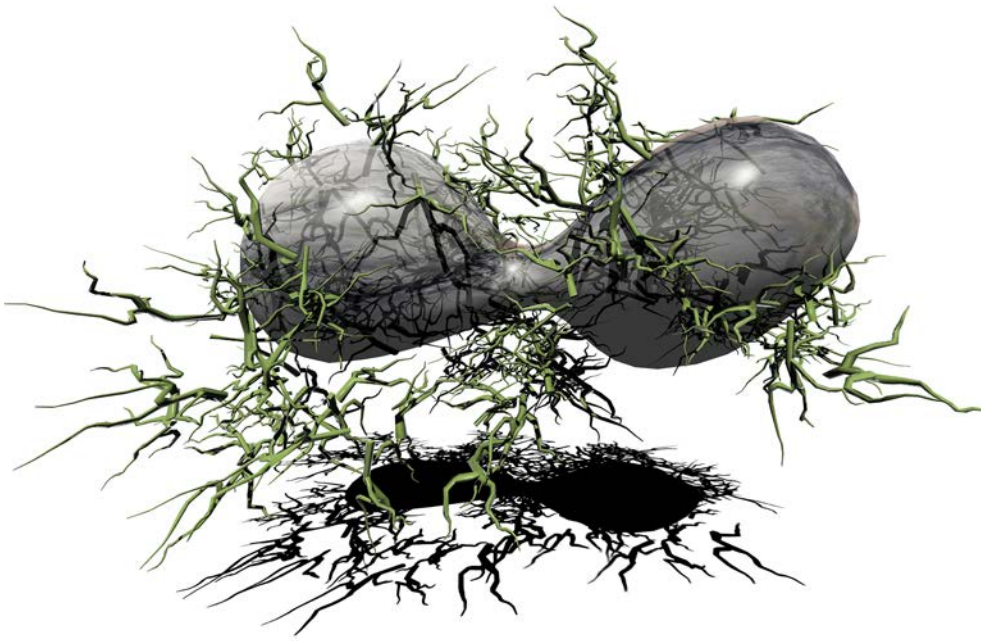
YAROTUBE, 2007
print
50 x 100 cm, framed 74 x 124 cm
19.7 x 39.4 inches, framed 29.1 x 48.8 inches



GNI_D_GH_48_mar2007, 2007
print
56 x 86 cm, framed 80 x 110 cm
22 x 33.9 inches, framed 31.5 x 43.3 inches



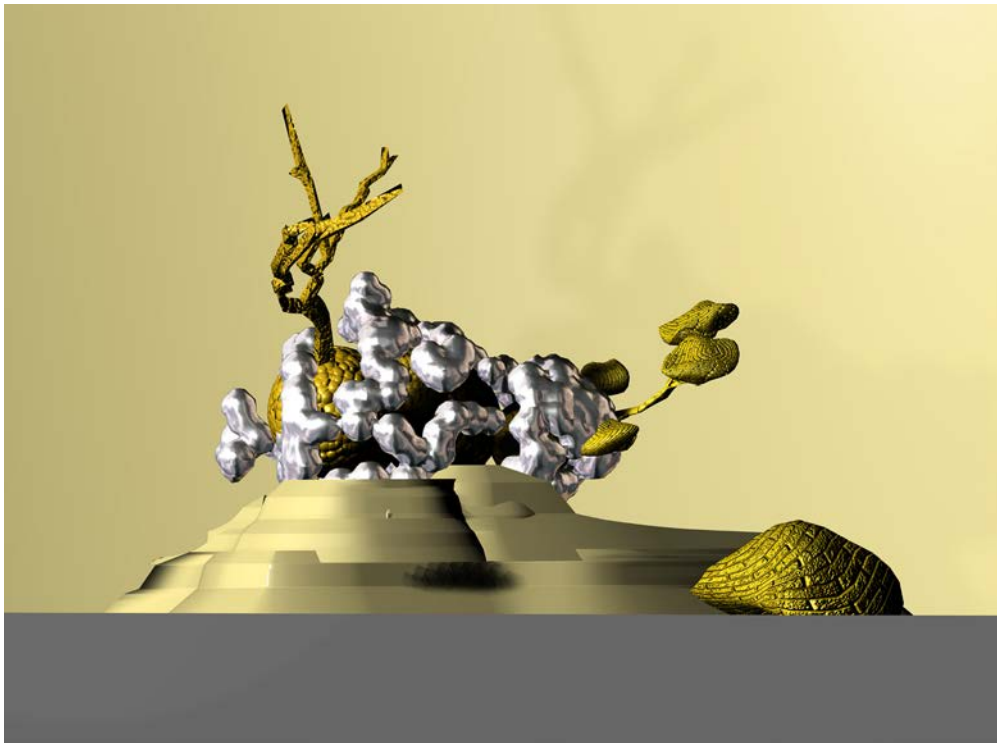
GNI_D_GH_117_jul2007, 2007
print
56 x 56 cm, framed 80 x 80 cm
22 x 22 inches, framed 31.5 x 31.5 inches



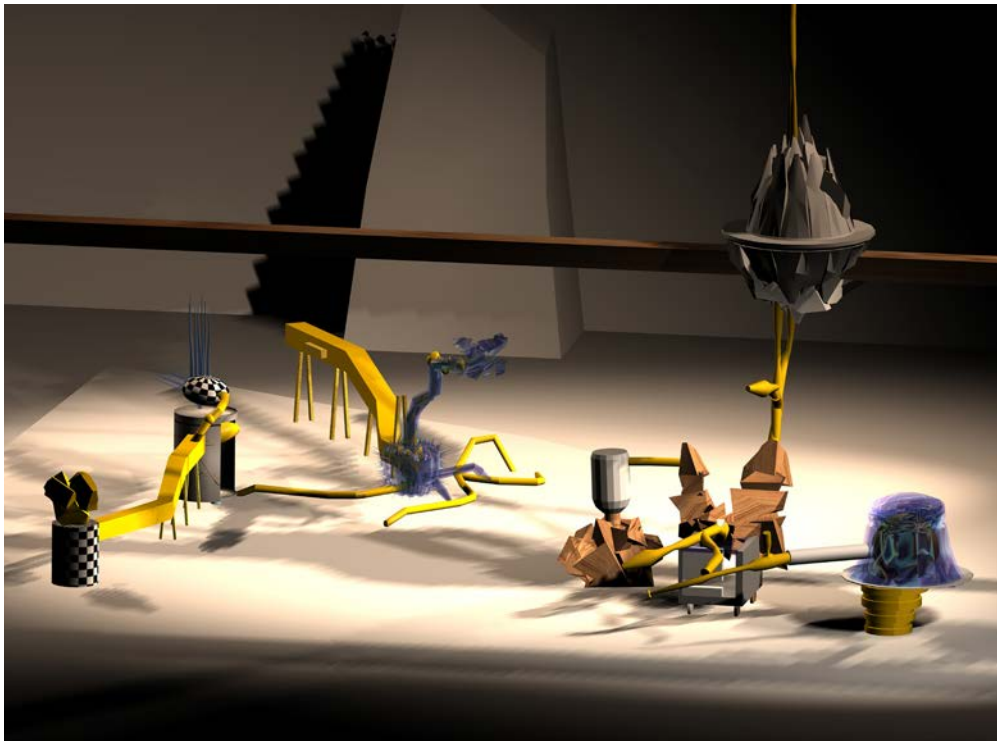
GNI_D_GH_181_feb2006, 2006
print
50 x 75 cm, framed 74 x 99 cm
19.7 x 29.5 inches, framed 29.1 x 39 inches



GNI_D_GH_14_apr2004, 2004
print
80 x 117 cm, framed 104 x 141 cm
31.5 x 46.1 inches, framed 40.9 x 55.5 inches



GNI_D_GH_320_sept2003, 2003
print
60 x 80 cm, framed 84 x 104 cm
23.6 x 31.5 inches, framed 33.1 x 40.9 inches



GNI_D_GH_149_apr2003, 2003
print M
85 x 116 cm, framed 109 x 140 cm
33.5 x 45.7 inches, framed 42.9 x 55.1 inches

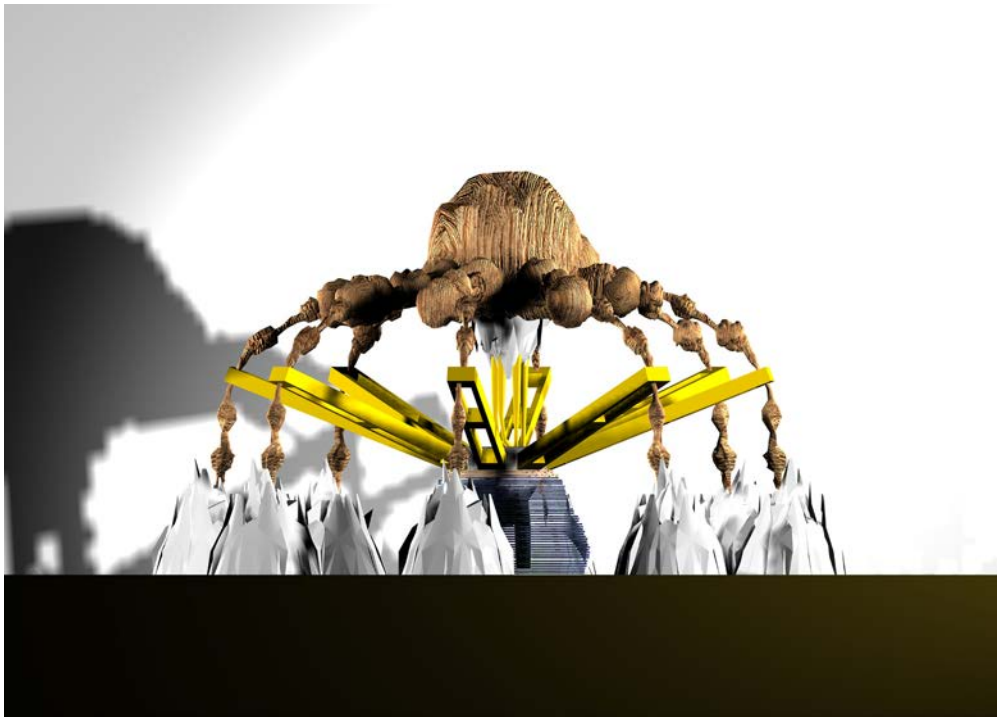
print S
60 x 80 cm, framed 84 x 104 cm
23.6 x 31.5 inches, framed 33.1 x 40.9 inches



GNI_D_GH_157_apr2003, 2003
print
60 x 80 cm, framed 84 x 104 cm
23.6 x 31.5 inches, framed 33.1 x 40.9 inches



GNI_D_GH_67_aug2003, 2003
print
80 x 60 cm, framed 104 x 84 cm
31.5 x 23.6 inches, framed 40.9 x 13 inches



GNI_D_GH_81_aug2003, 2003
print
60 x 80 cm, framed 84 x 104 cm
23.6 x 31.5 inches, framed 33.1 x 40.9 inches



GNI_D_GH_54_aug2003, 2003
print
60 x 80 cm, framed 84 x 104 cm
23.6 x 31.5 inches, framed 33.1 x 40.9 inches

WATER MUTATION



study Water Mutation, 2014



WATER MUTATION

Water can take on terrifying forms: the destruction of floods and tsunamis is a force to be reckoned with. Just livke these great hazards, Nick Ervinck's water mutations have something monstrous, hybrid shapes in whichv one can recognize various elements. The work is not clearly defined but points in different directions. The imagery used is clearly inspired by macro photographic images of splashing water, and thus sculpturally interprets the encounter between nature and technology.

OLNETOP integrates perfectly within the coastal landscape, because it represents the seawater pounding with a constant force against the breakwaters. Nick Ervinck tries to catch this sublime violence lurking behind a serene surface.

OBEBUC is the result of a basic question for the sculptor: how to create an organic shape out of the raw material, out of the cube? By its combining of two opposite pairs – such as boll/cube, open/closed, outside/inside, sculpture/pedestal, horizontal/vertical – OBEBUC is a metaphor for contemporary sculpture, which is defined by the current dialogue on blobs and boxes.

Nick Ervinck doesn't look for monumentality or rigidity, but rather tries to pry loose the shape out of the base. In order to do so, he searches for differentiation in the chosen material or treatment, such as: smooth/rough, thin/thick, natural/industrial. The result is not a duel between opposites, but rather a symbiosis between two equals.



v, 2018
study



OLNETOP

OLNETOP has something monstrous, a hybrid shape in which one can recognize various elements. The work is not clearly defined but points in different directions. The imagery used is clearly inspired by macro photographic images of splashing water, and thus sculpturally interprets the encounter between nature and technology.

OLNETOP integrates perfectly within the coastal landscape, because it represents the seawater pounding with a constant force against the breakwaters. Nick Ervinck tries to catch this sublime violence lurking behind a serene surface. How natural erosion processes generate irregular, complex structures (f.i. the erosion of rocks by seawater) has always fascinated the artist, as it was the inspiration for works such as NIEBLOY (2010) and IKRAUSIM (2009).Though inspired by natural dynamics, this sculpture is generated by the power of the virtual. Not liberated from the material by a process of depletion and carving, the virtual form itself rather becomes a generative principle. Although OLNETOP is designed fully digital, it is nevertheless tangible because of its manual execution in polyester. After all, Ervinck is very interested in how new technologies can revitalise traditional sculpture, and explore the limits of the possible.

OLNETOP, 2010 - 2012
iron, polyester and polyurethane
820 x 705 x 615 cm
322.8 x 277.6 x 244.1 inches

exhibition view: 2014 Beaufort 04, - Bredene, BE



OLNETOP, 2010 - 2012
iron, polyester and polyurethane
820 x 705 x 615 cm
322.8 x 277.6 x 244.1 inches

exhibition view: 2014 Beaufort 04, - Bredene, BE



studio view: 2015 Studio Nick Ervinck - Lichtervelde, BE



installation **OLNETOP,** 2013
3D print
52 x 45 x 40 cm
20.5 x 17.7 x 15.7 inches



OLNETOP, 2013
3D print
52 x 45 x 40 cm
20.5 x 17.7 x 15.7 inches



OLNETAP, 2018
study



OLNETAP, 2018
study



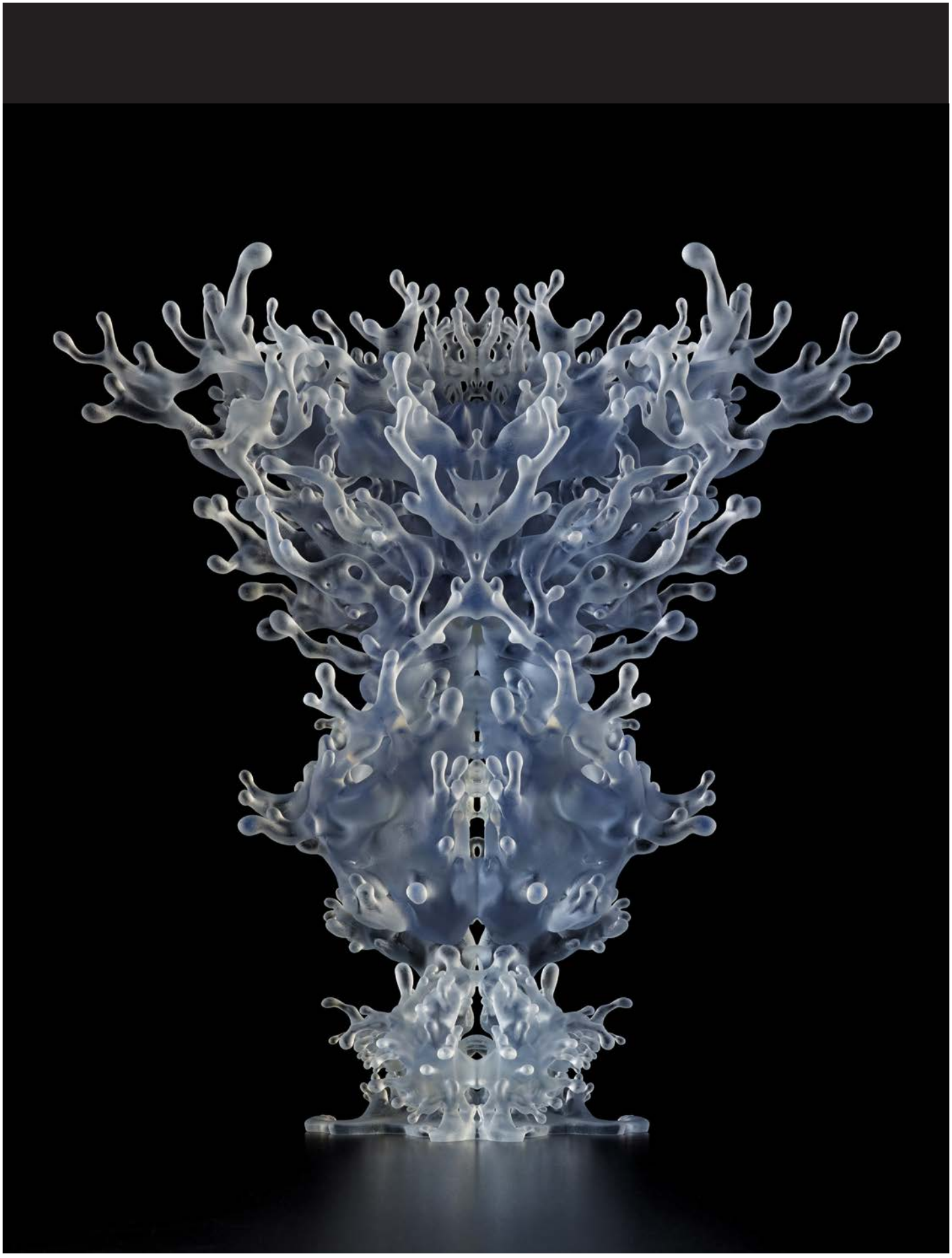
OLNETAP, 2018
study



OLNETOPIA, 2017 - 2019
bronze,
200 x 219 x 247 cm
78.7 x 86.2 x 97.2 inches



OLNETOPIA, 2017 - 2019
polyester
200 x 219 x 247 cm
78.7 x 86.2 x 97.2 inches



MYRSTAW, 2014
3D print (Veroclear)
42 x 40 x 20 cm
16.5 x 15.7 x 7.9 inches

3D Printed on a Stratasys Objet500 Connex3 Multi-material 3D Printer



MYRSTAW, 2014
3D print (Veroclear)
42 x 40 x 20 cm
16.5 x 15.7 x 7.9 inches

3D Printed on a Stratasys Objet500 Connex3 Multi-material 3D Printer



OBEBUC

OBEBUC is the result of a basic question for the sculptor: how to create an organic shape out of the raw material, out of the cube? By its combining of two opposite pairs – such as sphere/cube, open/closed, outside/inside, sculpture/pedestal, horizontal/vertical – OBEBUC is a metaphor for contemporary sculpture, which is defined by the current dialogue on blobs and boxes.

The imagery used is clearly inspired by macro photographic images of splashing water, and thus sculpturally interprets the encounter between nature and technology. As in OLNETOP, Nick Ervinck tries to catch the sublime violence lurking behind a serene surface. How natural erosion processes generate irregular, complex structures (f.i. the erosion of rocks by seawater) has always fascinated the artist, as it was the inspiration for works such as NIEBLOY (2010) and IKRAUSIM (2009).

Nick Ervinck doesn't look for monumentality or rigidity, but rather tries to pry loose the shape out of the base. In order to do so, he also searches for differentiation in the chosen material or treatment, such as: smooth/rough, thin/thick, natural/industrial. The result is not a duel between opposites, but rather a symbiosis between two equals.

OBEBUC, 2011 - 2012
polyester and polyurethane
181 x 116 x 163 cm
71,25 x 45,66 x 64,17 inches

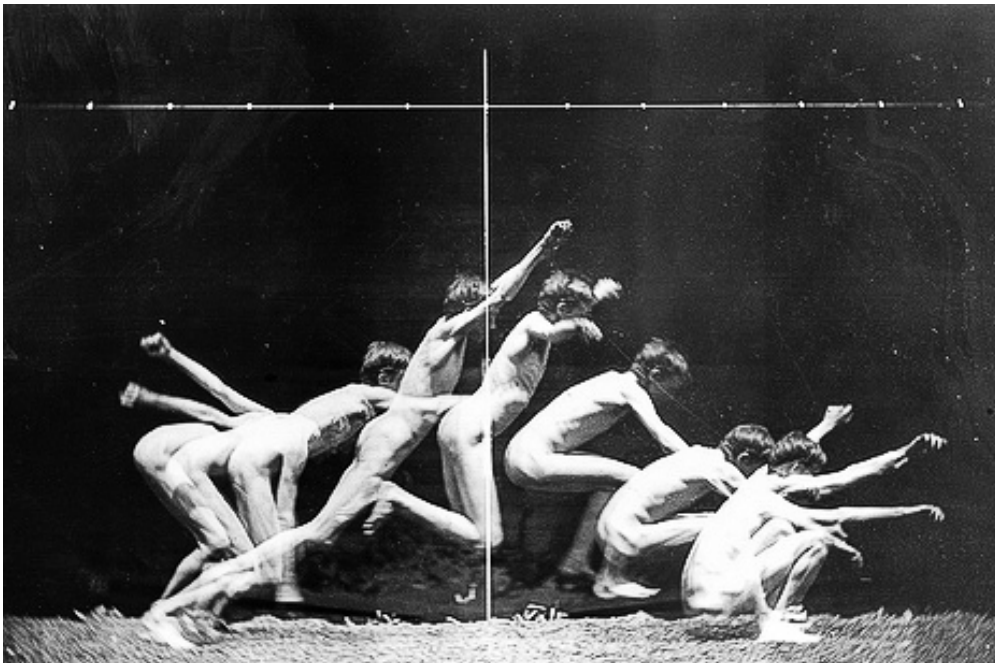


OBEBUC, 2011 - 2012
polyester and polyurethane
181 x 116 x 163 cm
71,25 x 45,66 x 64,17 inches



OLNETAP, 2018
study

MOTION MUTATION



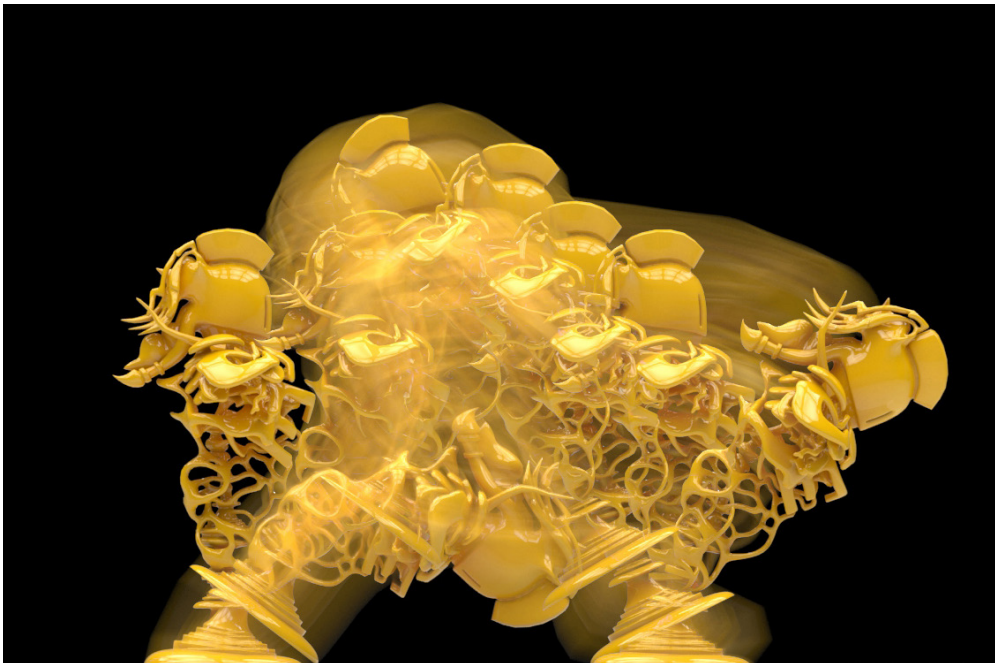
NOITEM

As a Rorschach-stain, these works have no single-point perspective and can be interpreted in different ways. Both soft as a cobweb and cold as human bones, these images make us shiver. For this series the artist doesn't use his trademark colour yellow but pushes the boundaries with a very poetic and mysterious result. Desperately we try to search for forms we recognize but these creations don't seem to fit in any category.

Floating in an infinite space, the series is like a shadow of the past. You can compare it in a way to 'nachbilder' or 'afterimages': optical illusions many of us see for the short moment after we looked directly into bright light sources or reflections. It captures those insignificant illusions which we don't pay much attention to and therefore seem to forget very easily. That's why we seem to be haunted by these strange yet familiar forms, captured in time. By presenting these works as lightboxes, the artist tries to emphasize the nimbleness of these creations.

At the same time the series is also an homage to Eadweard James Muybridge (1830-1904), one of the first photographers who captured movement and showed the images afterwards with a 'zoopraxiscope' (the first movie projector). Followed by Harald Edgerton (1903-1990) who was able to capture even quicker dynamics, like the explosion of a balloon, with his stroboscopic instruments.

Man jumping, Etienne-Jules Marey

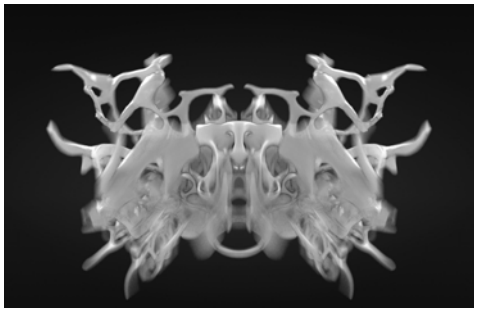


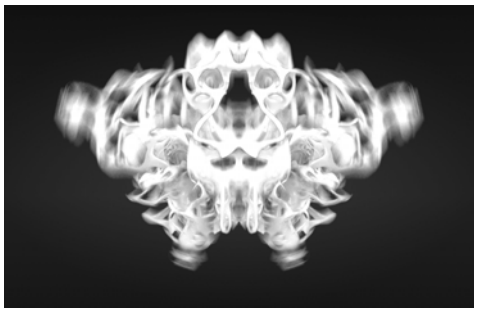
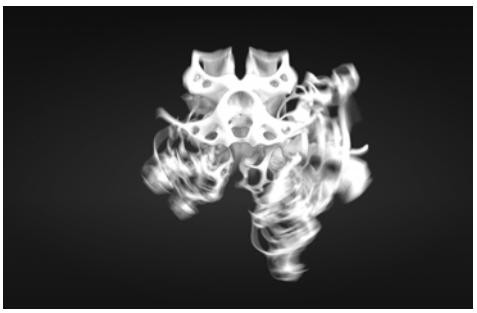
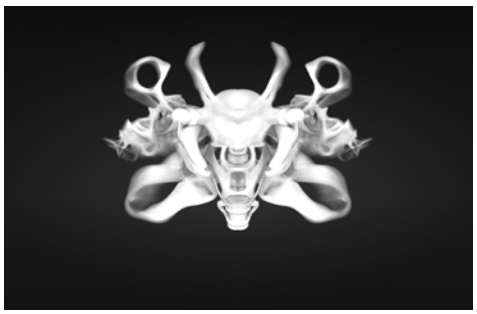
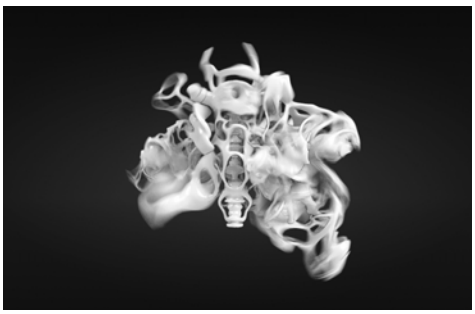
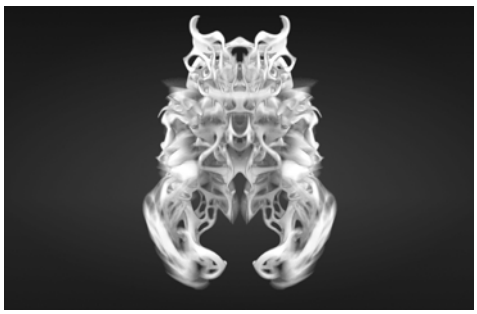
Muybridge's and Edgerton's experiments were an inspiration for so many artists in the 20th century; the generation that really began to experiment with the fourth dimension (time). For example Marcel Duchamp's 'Nude descending a staircase' (1911), Giacomo Balla's 'Dynamism of a dog on a leash' (1912) and Gerhard Richters 'Ema'. Though movement was always an inspiration to artists, the new photographic technologies stimulated them to capture moments in time simultaneously. It is clear that technology dramatically changed people's perception of time and movement in the late 20th century.

Inspired by this evolution, sculptors in the beginning of the 20th century, began to create 'dynamic' sculptures and 'mobiles', like Umberto Boccioni's 'Unique forms of continuity in space' (1913) and Picasso's 'Light Drawings' (1949). With his mobiles in the Thirties – abstract floating constructions that reacted on the wind and human interaction - Alexander Calder, not only brought movement in his sculptures, he also took a stand for 'the experience' and almost childish games as important aspects in the creation of art works. It seemed as sculptures were the perfect medium to capture movement, emotion and time.

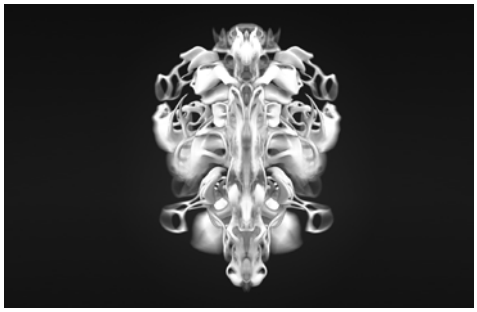
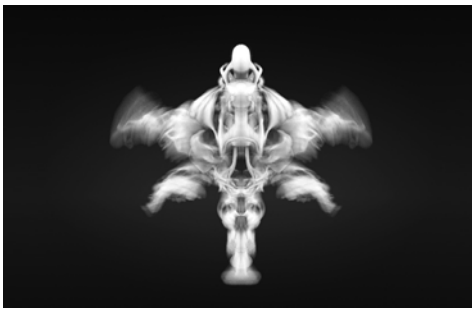
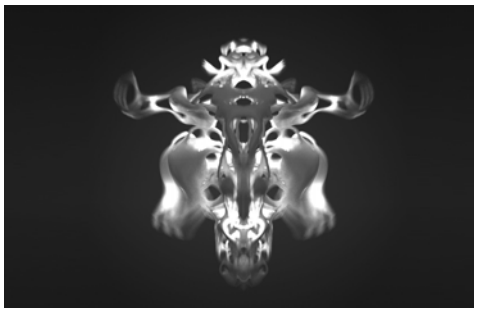
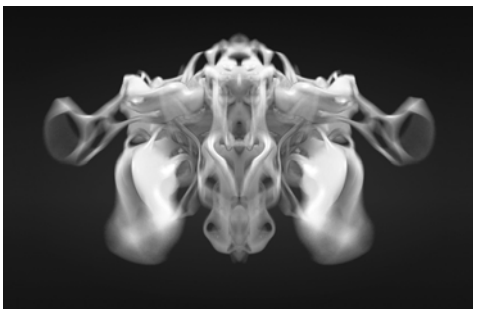
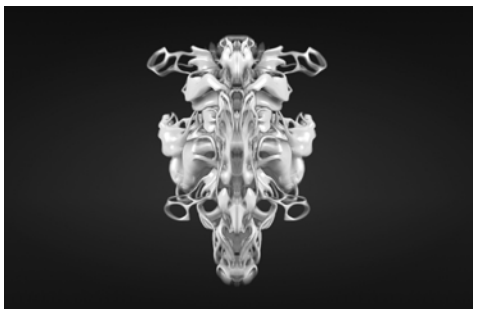
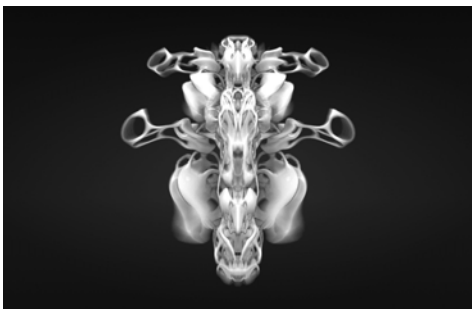
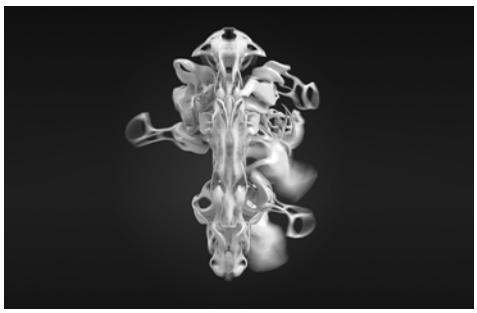
Ervinck's series fits into these experiments, searching for a free and moving form. It is not just an interpretation though, with the help of 3D software, he tries to renew the art historic tradition. Like photographers who experiment with those new invention in the beginning of the 20th century, Ervinck pushes the boundaries with 3D software with endless possibilities on view.

NOITEM, 2013
study

NOITEM, 2013
study

NOITONK, 2013
study



NOITALS

The 3D printed sculpture NOITALS is reminiscent of the skeleton of an eerie prehistoric animal, and just like the Rorschach inkblots, different onlookers will perceive different things in its geometry.

It links back to the past by presenting an homage to Eadweard J. Muybridge, the inventor of the Zoopraxiscope and photography pioneer, as it aims to create movement and dynamism in a static object.

Nick Ervinck explores the boundaries between the physical and the imaginary, the traditional and the modern, architecture and sculpture. Constantly pushing the frontiers on what is spatially possible, he is a pioneer in the use of 3D Printing in art.

The originality of his sculptures is largely due to the balancing act Ervinck manages to perform between classic art and modern technology. While learning about art as a student, he became fascinated with computers and digital design. Yet, he still retains that dimension of craftsmanship as he finishes each printed part by hand and incorporates traditional elements of sculpture such as a pedestal.

NOITALS, 2015 - 2016
3D print
44 x 51 x 43 cm
17,3 x 20,1 x 16,9 inches



NOITALS, 2015 - 2016
3D print
44 x 51 x 43 cm
17,3 x 20,1 x 16,9 inches





NOITERKS, 2015 - 2016
3D print
40 x 33 x 36 cm
15,7 x 13 x 14,2 inches



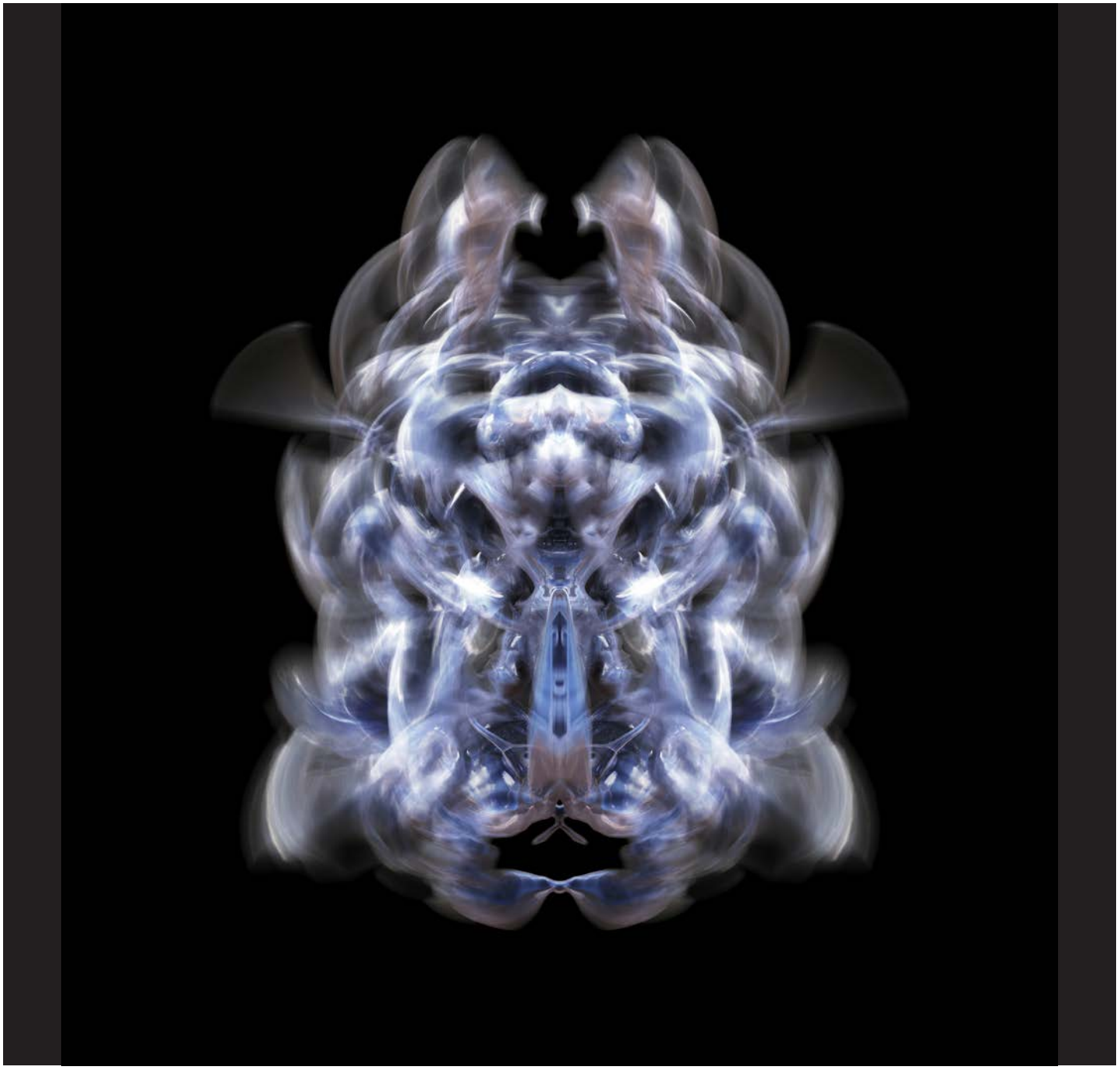
NOITENA, 2014
3D print
35 x 30 x 20.5 cm
13.8 x 11.8 x 8.1 inches

3D Printed on a Stratasys Objet500 Connex3 Multi-material 3D Printer



NOITULS, 2014
3D print
30 x 19.5 x 24.5 cm
11.8 x 7.7 x 9.6 inches

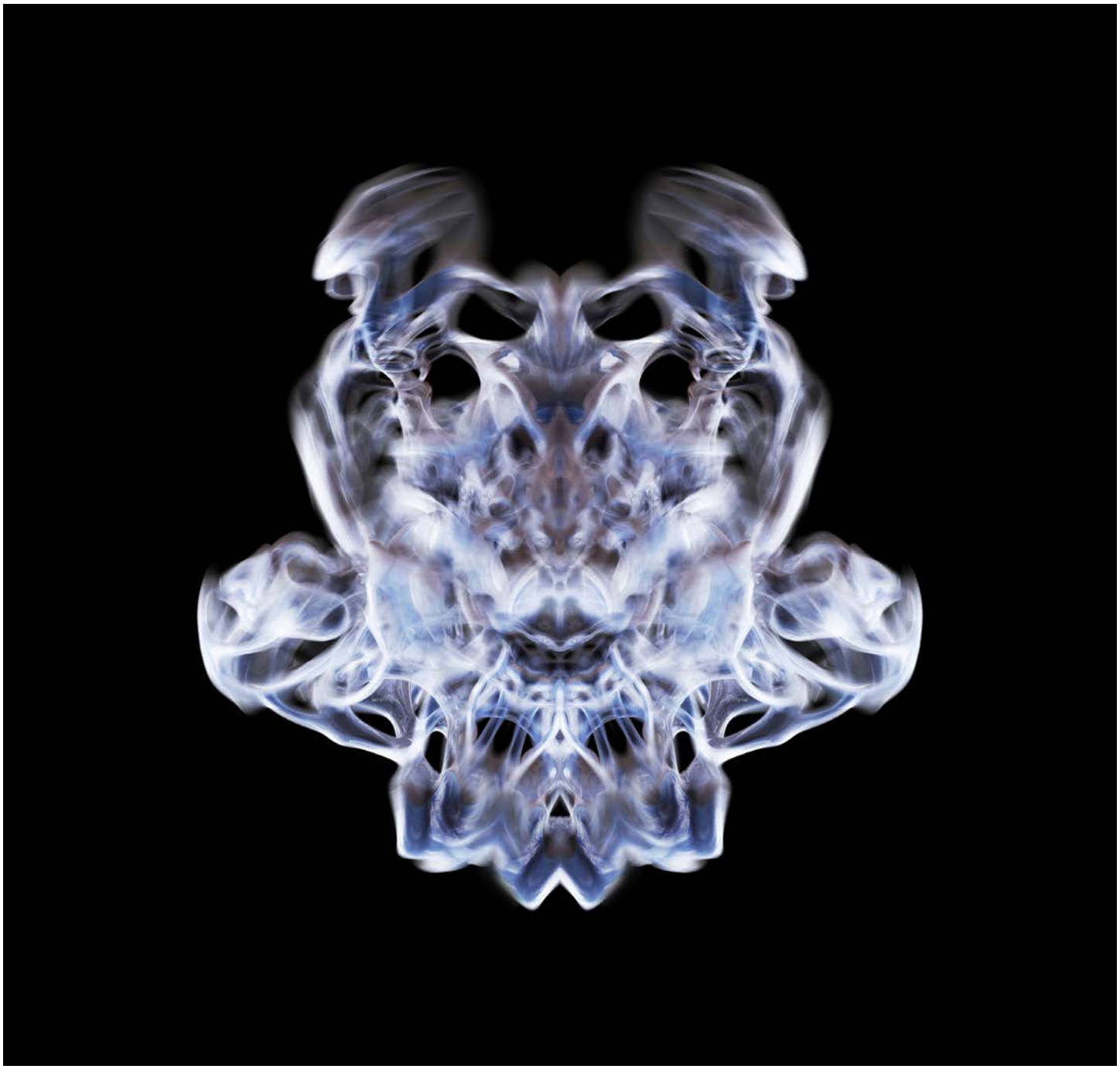
3D Printed on a Stratasys Objet500 Connex3 Multi-material 3D Printer



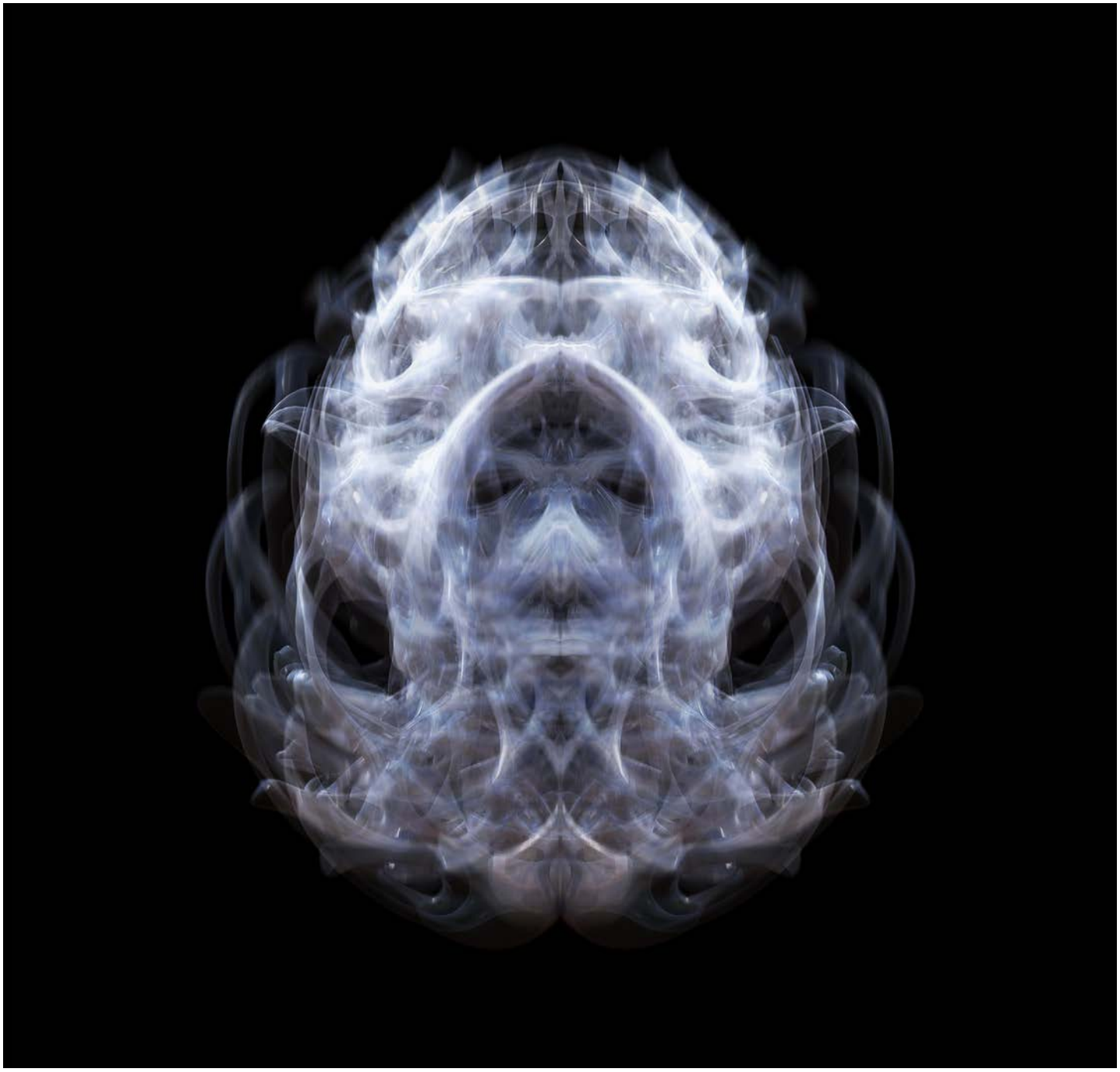
NOITEAB, 2012 - 2013
lightbox
104 x 89 x 14 cm
41 x 35 x 5.5 inches



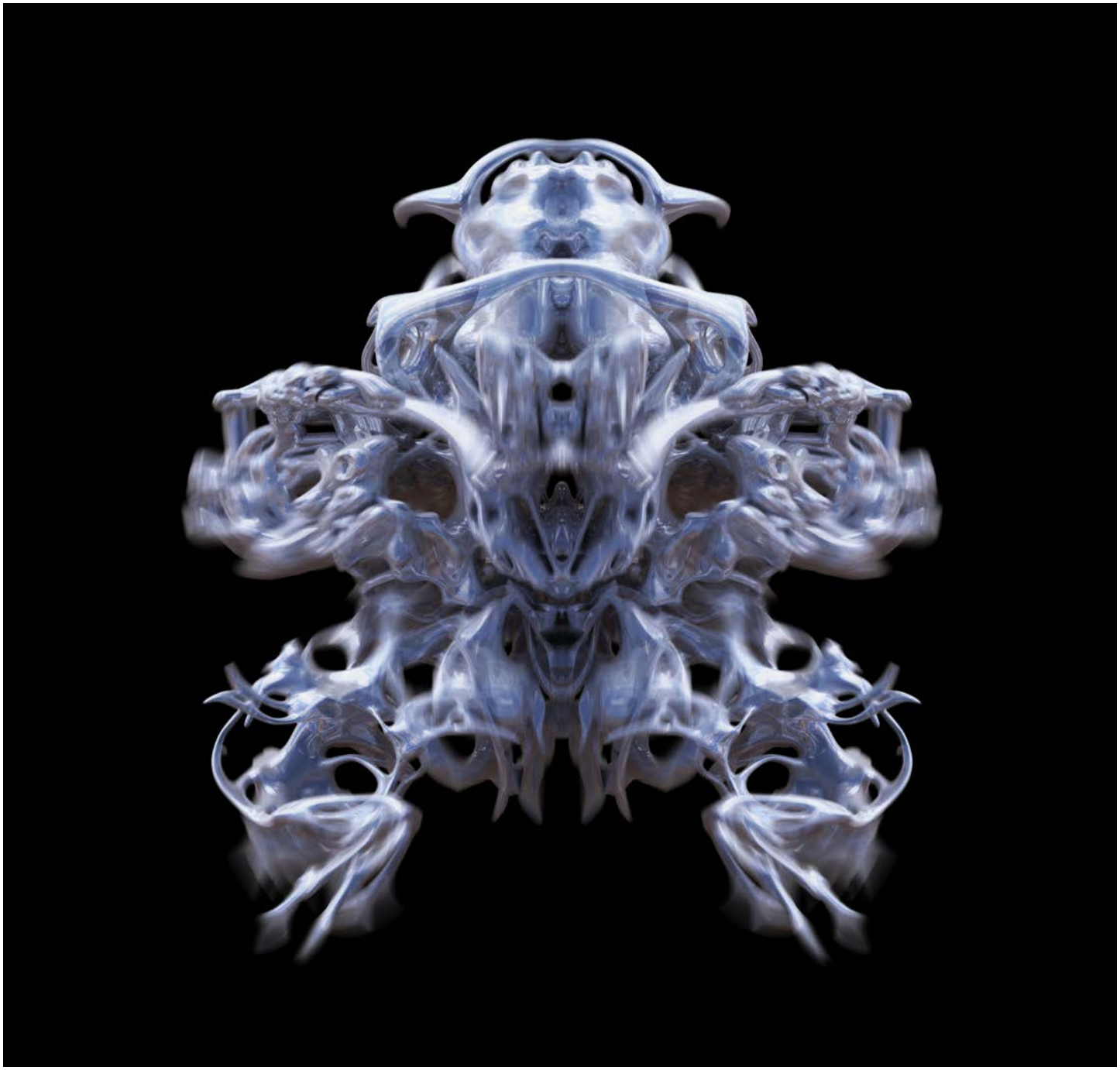
NOITENA, 2013
lightbox
124 x 124 x 14 cm
48.8 x 48.8 x 5.5 inches



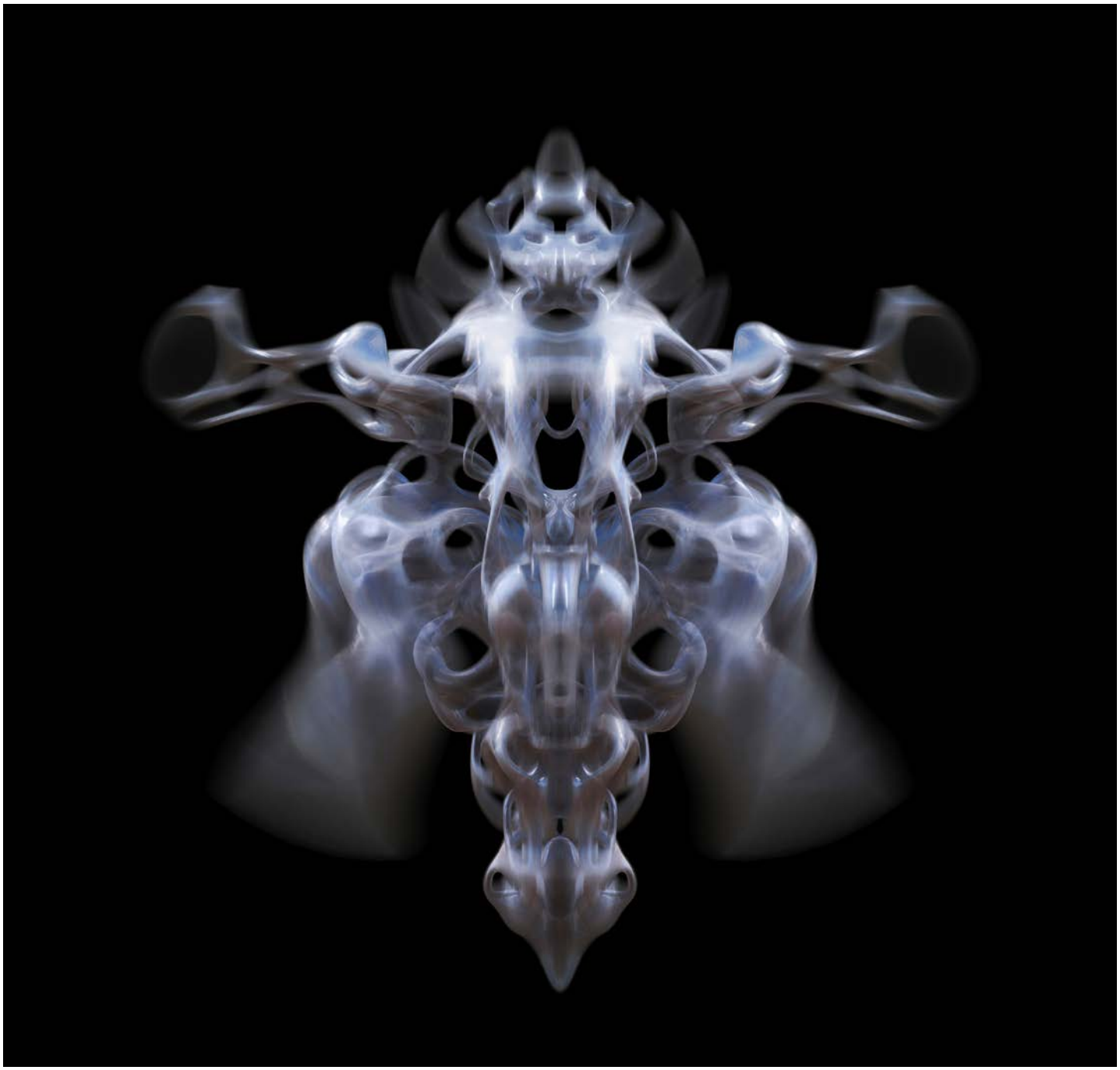
NOITLOK, 2012 - 2013
lightbox
74 x 74 x 14 cm
29.1 x 29.1 x 5.5 inches



NOITOGH, 2012 - 2013
lightbox
124 x 124 x 14 cm
49 x 49 x 5.5 inches



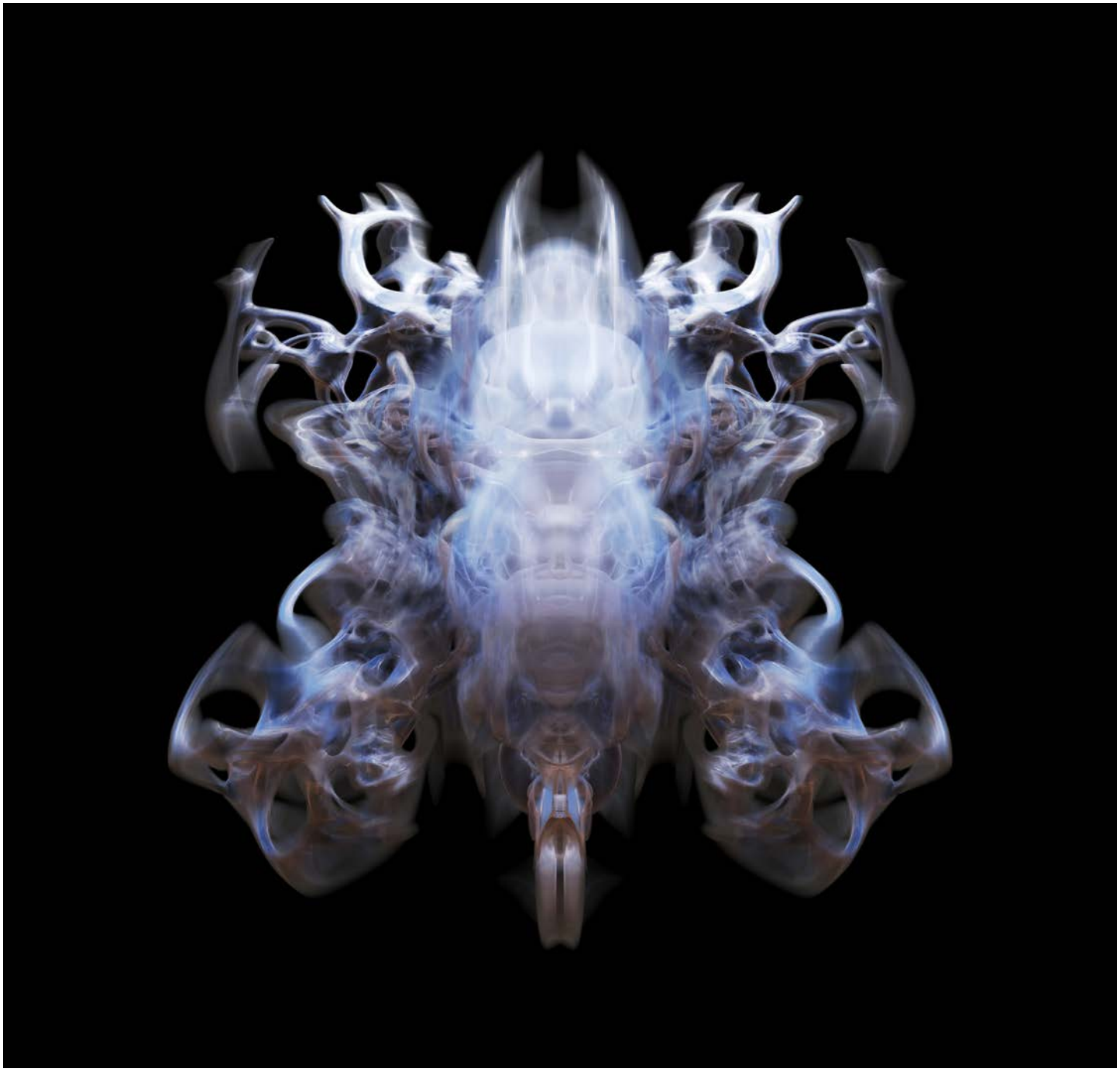
NOITOLF, 2012 - 2013
lightbox
84 x 84 x 14 cm
33 x 33 x 5.5 inches



NOITONK, 2012 - 2013
lightbox
84 x 84 x 14 cm
33.1 x 33.1 x 5.5 inches



NOITRUT, 2012 - 2013
lightbox
104 x 134 x 14 cm
40.9 x 52.7 x 5.5 inches



NOITULS, 2012 - 2013
lightbox
154 x 154 x 14 cm
39.4 x 39.4 x 5.5 inches



studio view: 2017 Studio Nick Ervinck - Lichtervelde, BE



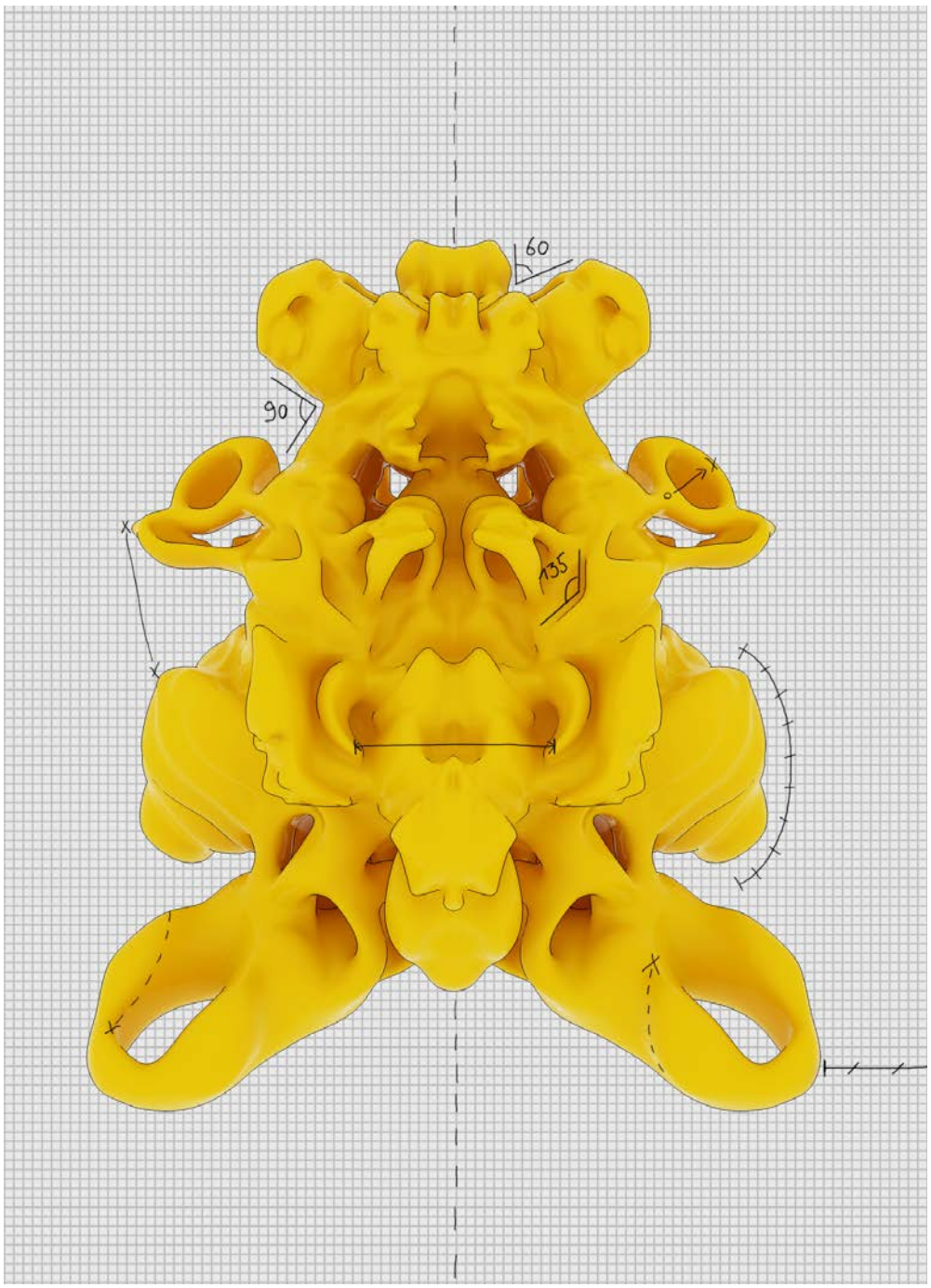
exhibition view: 2014 GNI-RI mar2014, NK Gallery - Antwerpen, BE



NOITULS, 2013
print mounted on plexiglas and covered with plexiglas
100 x 85 cm
39,4 x 33,5 inches



NOITEAB, 2012 - 2013
print mounted on plexiglas and covered with plexiglas
100 x 85 cm
40 x 33.5 inches



NOITENA, 2013
Study



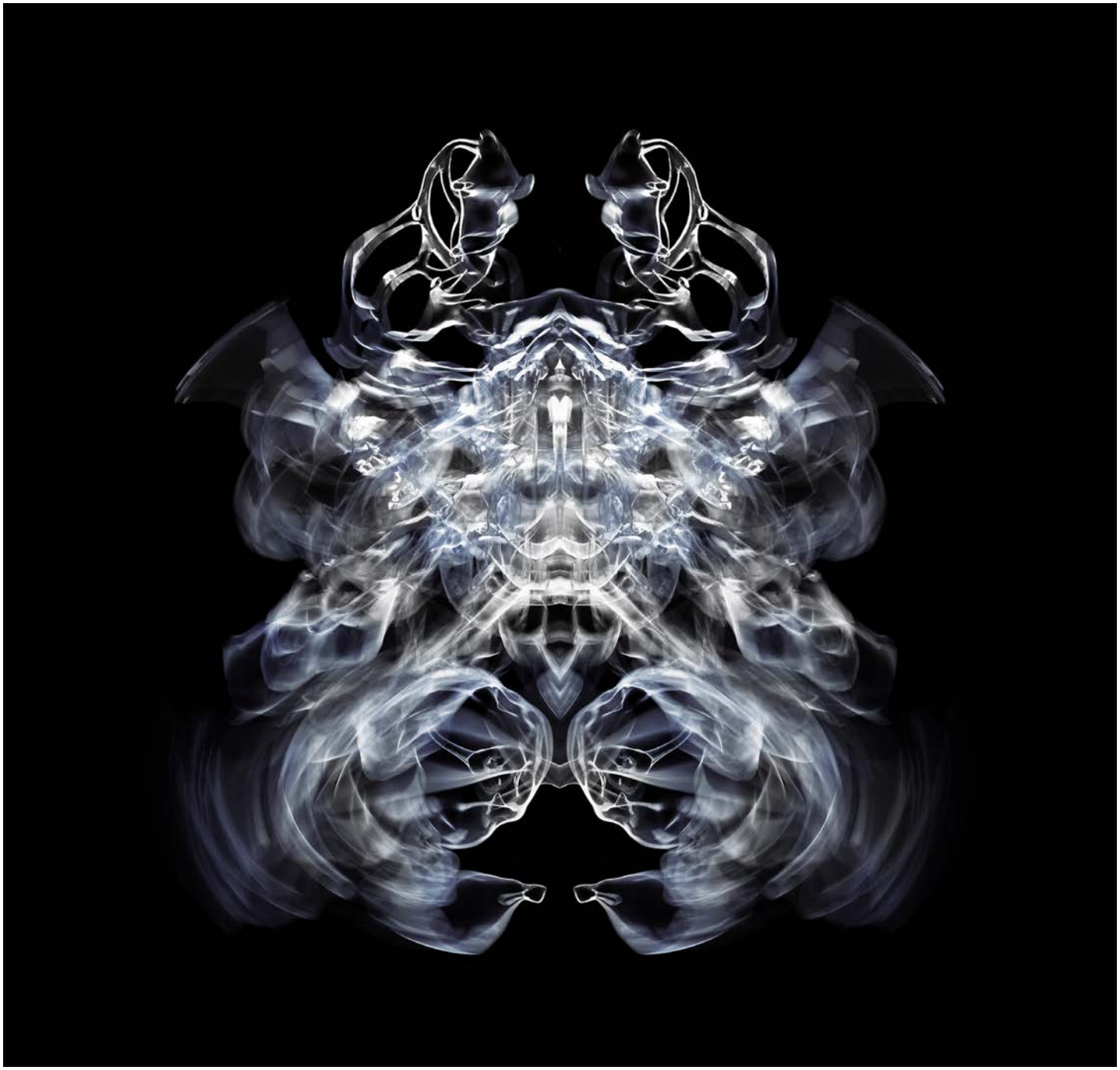
NOITENA, 2012 - 2013
print mounted on plexiglas and covered with plexiglas
100 x 85 cm
40 x 33.5 inches



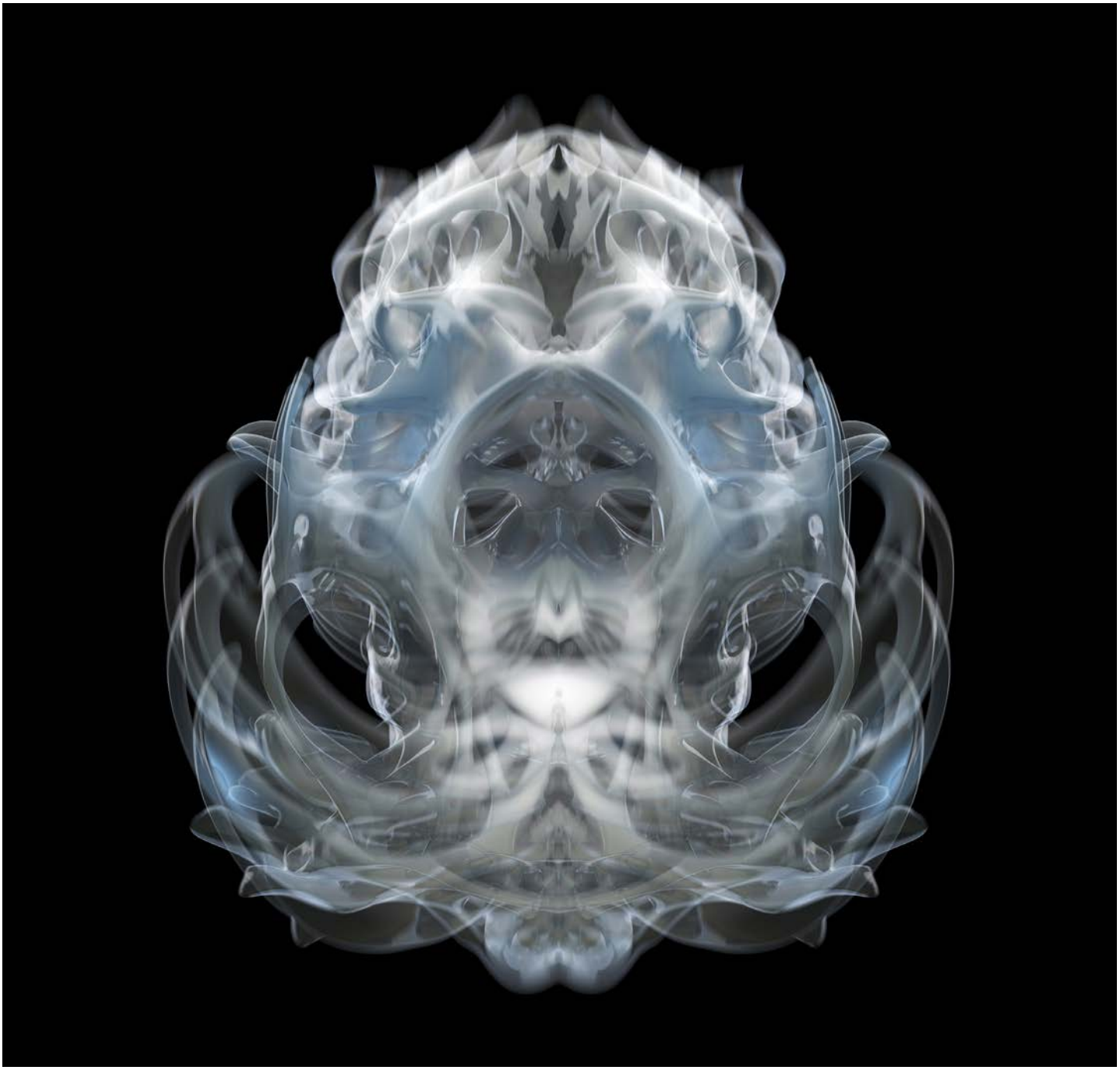
NOITOGH, 2012 - 2013
print mounted on plexiglas and covered with plexiglas
100 x 85 cm
39,4 x 33,5 inches



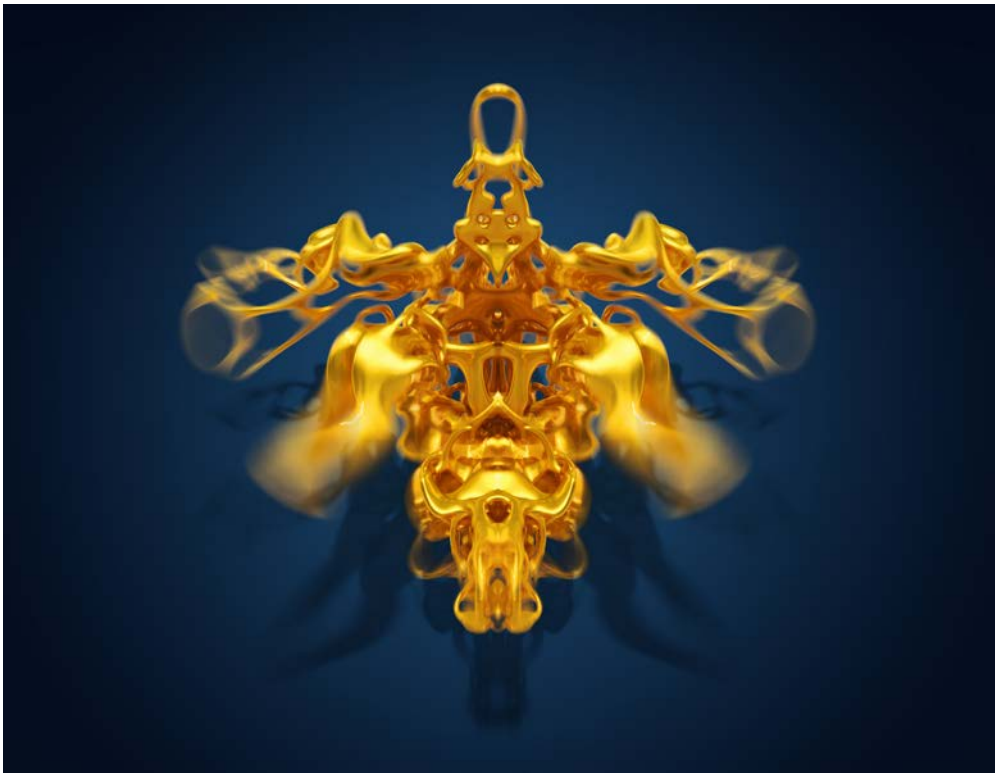
NOITONK, 2012 - 2013
print mounted on plexiglas and covered with plexiglas
100 x 85 cm
40 x 33.5 inches



NOITEIPS, 2013
print mounted on plexiglas and covered with plexiglas
60 x 60 cm
23.6 x 23.6 inch



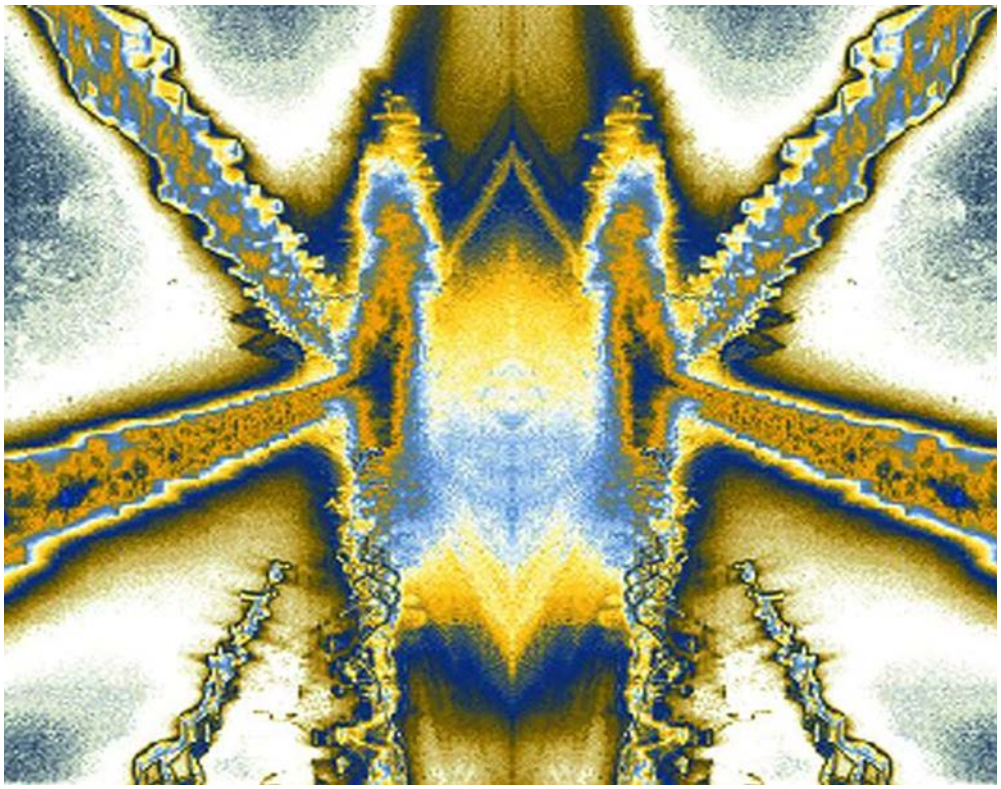
NOITOX, 2012 - 2013
print mounted on plexiglas and covered with plexiglas
100 x 100 cm
39.4 x 39.4 inches



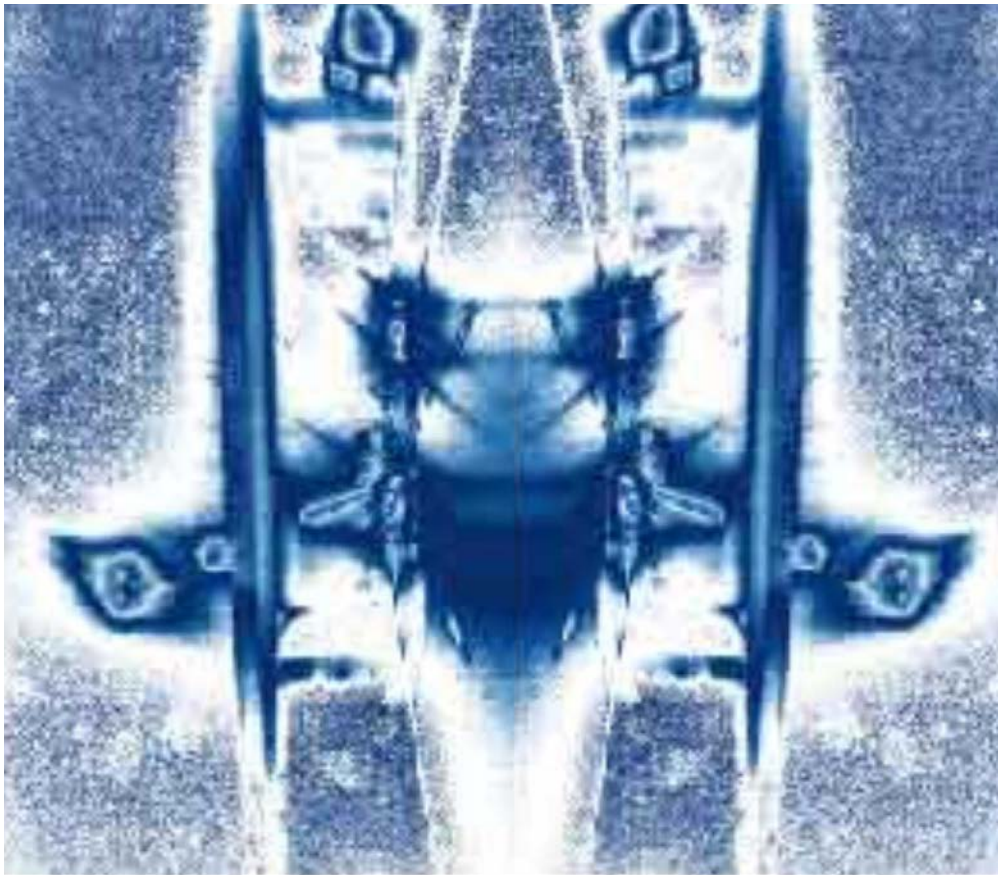
NOITONKA, 2015
print mounted on plexiglas and covered with plexiglas
62 x 80 cm
24,4 x 31,5 inches



NOITONKI, 2015
print
47 x 36 cm
18.5 x 14.2 inches



RACATALS, 2000
print
80 x 100cm
31.5 x 39.4 inches



RATCATALS, 2000
print
100 x 124 cm
39.4 x 48.8 inches

HUMAN MUTATION



HUMAN MUTATION PROJECT

By combining fragmentary elements from the past with anatomical parts and a futuristic imagery, a series of fascinating cyborg-sculptures came into being. Nick Ervinck incorporates past, present and future in these sculptures. At the same time, these works can be placed in an ancient sculptural tradition because of the similarities with the classical portrait bust. With their majestic pose and piercing gaze, they tower over the visitor as if they were heroic god statues from the future.

Hundreds of hours of manual computer-aided drawing was needed to achieve these impressive sculptures. Through the use of the latest computer software and 3D printing techniques, Nick Ervinck is able to design and execute the complex works. The visual language catches the eye of the visitor, as if their gaze seems to get lost in the structures and shapes. Because of the visual appealing design, the works can be viewed from different angles and perspectives.

With LAPIRSUB and DIAPERICK, an interesting sculptural story is created because of the oppositions organic – mechanical, rust – shiny, rough – smooth. LAPIRSUB consists of a mutated, mechanical skeleton that is held together by rusty, steel veins, which are protected by a shiny yellow armour. The contrast between the rust-coloured metal and the and the shiny appearance of the harness adds an extra dimension to the work. The hair of the sculpture is also designed in the same metal-like structure, while the visual references to hair styles from different cultures such as dreadlocks are also easily recognizable.

The sculpture DIAPERICK also entails a similar dialogue between the futuristic, glossy armour and the metal parts, as if the mutated skin of the cyborg is perforated by various metal thorns. This refers to the evolution that our own skin has gone through. While the first people on earth still had fur coats, we now wear clothes to protect us and keep us warm. The technology of the future may allow us to develop a multifunctional skin, that provides extra strength and more protection from harsh weather conditions.

These surreal images entail a certain mythical power by referring to knights, science fiction and manga figures. While designing these sculptures, Nick Ervinck was inspired by robots, aliens, monsters and mysterious creatures that were created by artists like H. R. Giger, creatures that play the leading role in many science fiction movies in the struggle for dominion over the earth. On the other hand, the geometric yet monumental visual language refers to the traditional helmets, jewellery and images from ancient cultures, such as the masks and sculptures from the Inca and Mayan culture.



AGRIEBORZ, a perfectly symmetrical cyborg figure, was largely inspired by conversations between Nick Ervinck and Dr Pierre Delaere, a professor whose affiliation with Leuven University as a head and neck surgeon primarily concerns conducting research into larynx reconstruction. This dialogue resulted in a hybrid visual language situated somewhere between the organic and the mechanistic. Although the role of the artist can almost seem like the opposite of that of a scientist, each can challenge the other and when this occurs, reality is fought with the powerful weapons of the possible.

Ervinck used drawings from medical text books as the basis for the actual execution of AGRIEBORZ. From a chaos of veins, nerves and muscles emerges a bizarre larynx that seems as though it may be in the midst of a scream. Since this organic tissue can never be a functioning body it doesn't seem to fully exist and remains floating in the virtual world. Arrested in its process of becoming, AGRIEBORZ consists of two identities that turn on each other, that embrace and repel but never coalesce. The work reads as a balancing act between yin and yang, between good and evil. The artist once heard someone say that nature is evil. This thought stayed with him. Blood will flow, life is a force that will always find a way and we are all survivors by instinct. This is also symbolised in AGRIEBORZ.

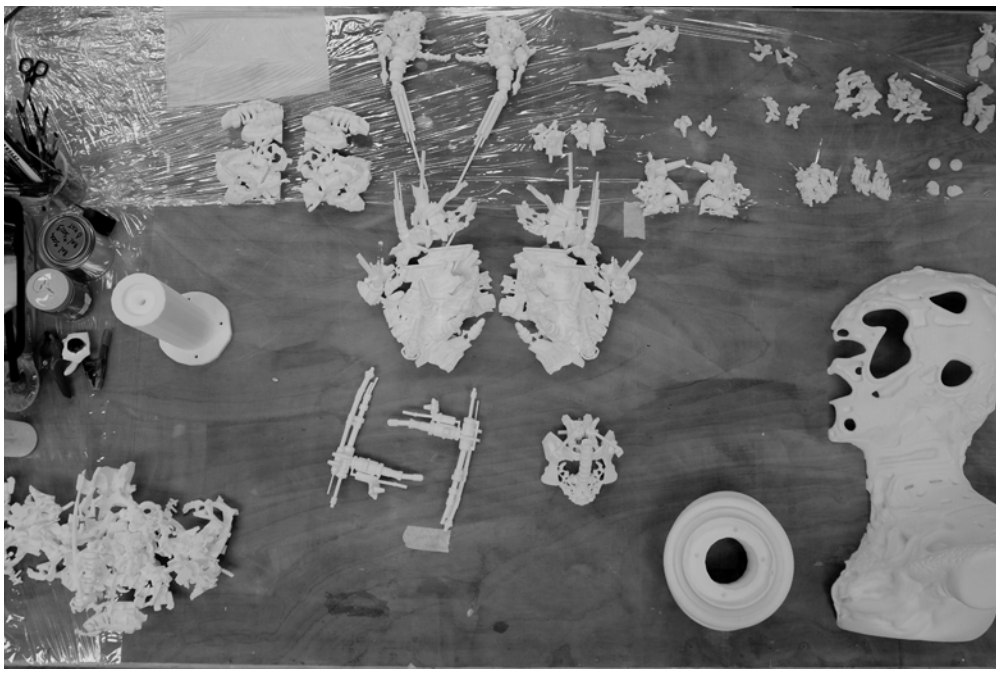
Next to the poetic design language, there is also a critical social dimension inherent in these sculptures. With artificial intelligence now being ubiquitous, these series of works reflect on the growing integration of technology in our society – and in our bodies. This evolution offers endless possibilities and solutions for the future. Revolutionary technologies and artificial intelligence could potentially solve important problems in our society, such as climate change, poverty or even mortality. At the same time, this search for a modified 'super human' cannot remain without consequences.

Furthermore, these works also reflect on the history of sculpture. With these works, the idea of the classic portrait bust is being transformed. Nick Ervinck explores how he can transcend or continue the traditional craftsmanship of the past. By using the latest innovations in 3D printing, he is able to create almost any type of intricate geometry or ornament. Since these sculptures can only be spatially realized through 3D modelling and printing, they form a direct challenge to classical sculpture. On the other hand, his 3D prints are also the result of meticulous craftsmanship. Parts that are 3D printed are painted by hand, a process that requires patience and precision. Ervinck's work reinvents classical sculpture through a cross-fertilisation between innovation and tradition and does so in a purely contemporary context.



studio view: 2017 Studio Nick Ervinck - Lichtervelde, B





studio view: 2017 Studio Nick Ervinck - Lichtervelde, B



NESURAK

By combining fragmentary elements from the past with a futuristic imagery, a fascinating cyborg-sculpture came into being. Nick Ervinck incorporates past, present and future in this sculpture. At the same time, the work can be placed in an ancient sculptural tradition because of the similarities with the classical portrait bust.

With its majestic posture, impressive armour and piercing gaze, NESURAK towers over the visitor as a heroic god statue from the future. The surreal image entails a certain mythical power by referring to knights, science fiction and manga figures. While designing the sculpture, Nick Ervinck was inspired by robots, aliens, monsters and mysterious creatures that were created by artists like H. R. Giger, creatures that play the leading role in many science fiction movies in the struggle for dominion over the earth. On the other hand, the geometric yet monumental visual language refers to the traditional helmets, jewellery and images from ancient cultures, such as the masks and sculptures from the Inca and Mayan culture. Multiple fragmentary pieces and hundreds of hours of manual computer-aided drawing were needed to achieve this impressive sculpture. Through the use of the latest computer software and 3D printing techniques, Nick Ervinck is able to design and execute the complex work. The visual language catches the eye of the visitors, as if their gaze seems to get lost in the structures and shapes. Because of the visual appealing design, the works can be viewed from different angles and perspectives.

fragment **NESURAK,** 2016 - 2017
3D print
104 x 49 x 54 cm
40.9 x 19.3 x 21.3 inches





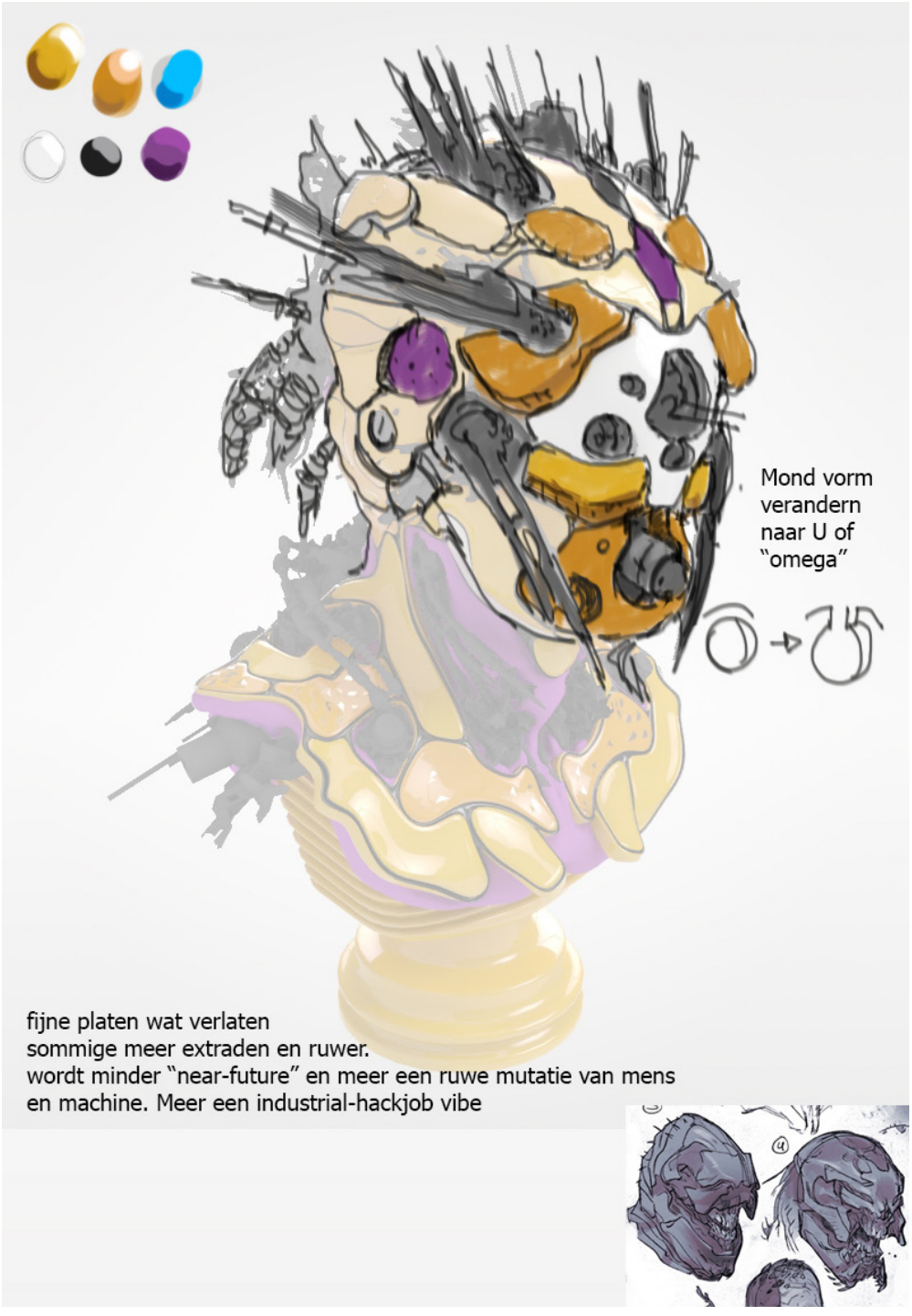





fragment **NESURAK,** 2016 - 2017
3D print
104 x 49 x 54 cm
40.9 x 19.3 x 21.3 inches



NESURAK, 2016 - 2017
study



NESURAK, 2016 - 2017
study



DIAPERICK, 2016 - 2021
marker, pastel pencil, print
75 x 60 cm, framed 88 x 73 cm
29.5 x 23.6 inches, framed 34.6 x 28.7 inches



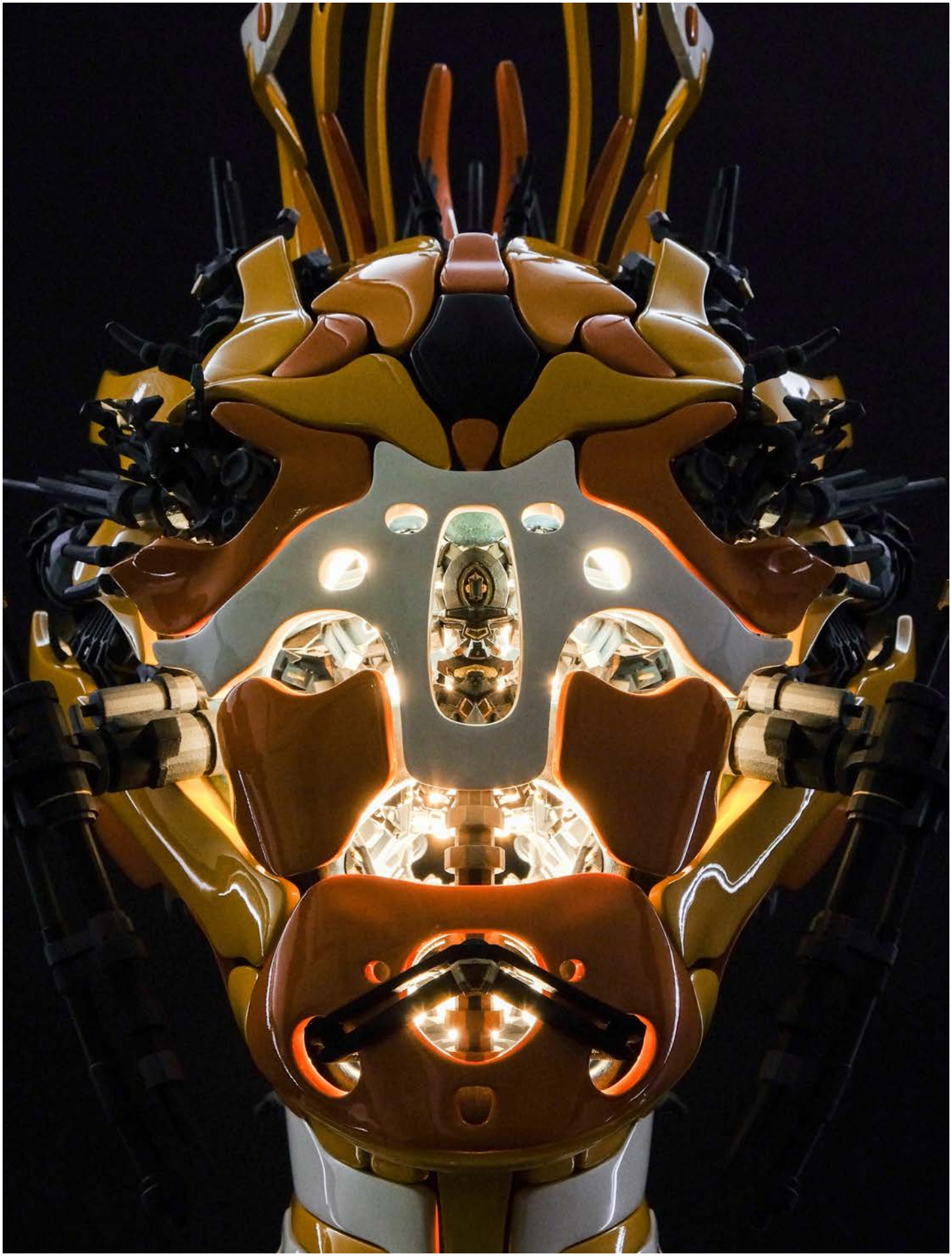
LAPIRSUB, 2016 - 2021
marker, pastel pencil, print
75 x 60 cm, framed 88 x 73 cm
29.5 x 23.6 inches, framed 34.6 x 28.7 inches



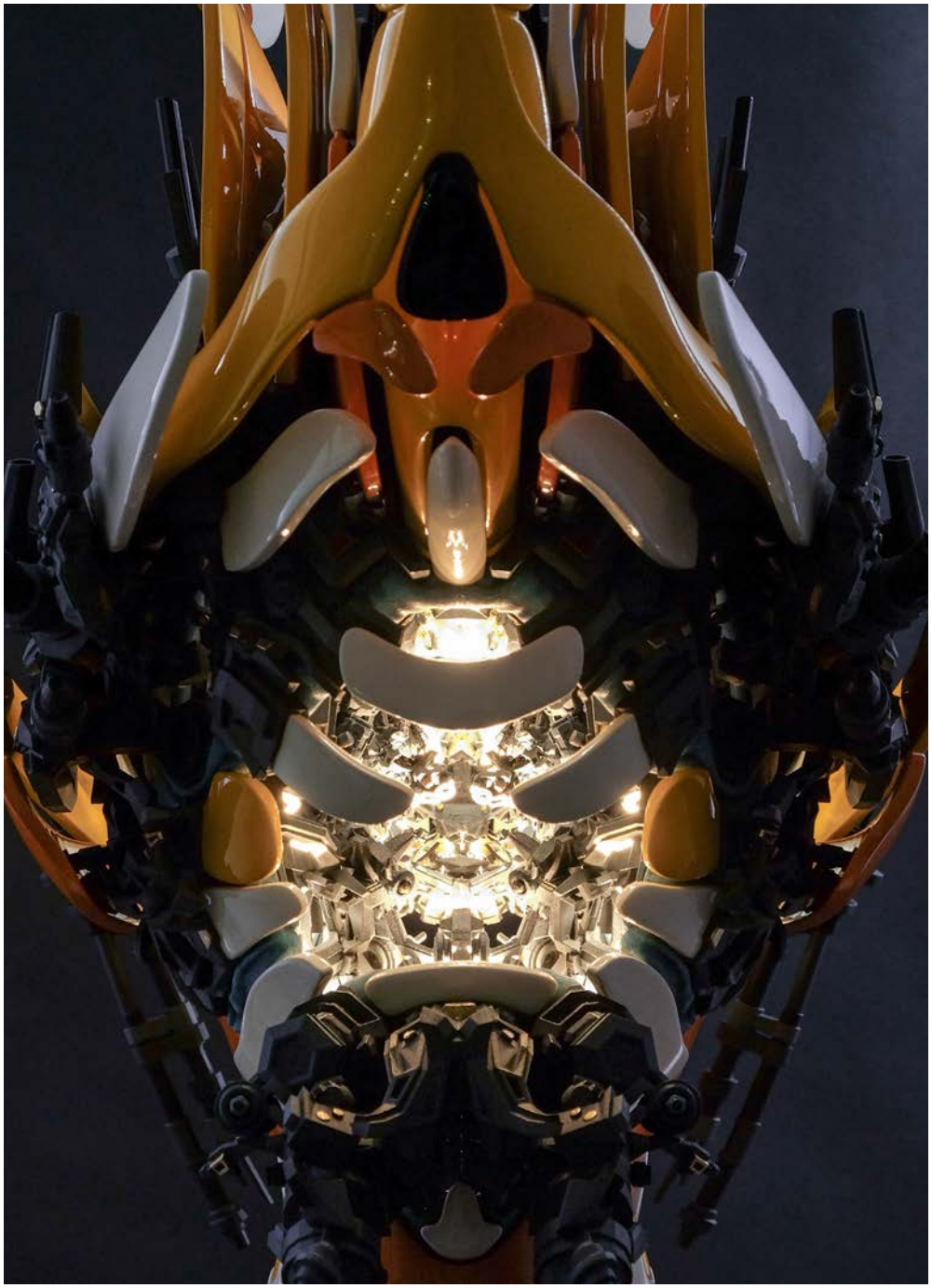
NESURAK, 2016 - 2017
3D print
104 x 49 x 54 cm
40.9 x 19.3 x 21.3 inches



NESURAK, 2016 - 2017
3D print
104 x 49 x 54 cm
40.9 x 19.3 x 21.3 inches



NESURAK, 2016 - 2017
3D print
104 x 49 x 54 cm
40.9 x 19.3 x 21.3 inches



NESURAK, 2016 - 2017
3D print
104 x 49 x 54 cm
40.9 x 19.3 x 21.3 inches



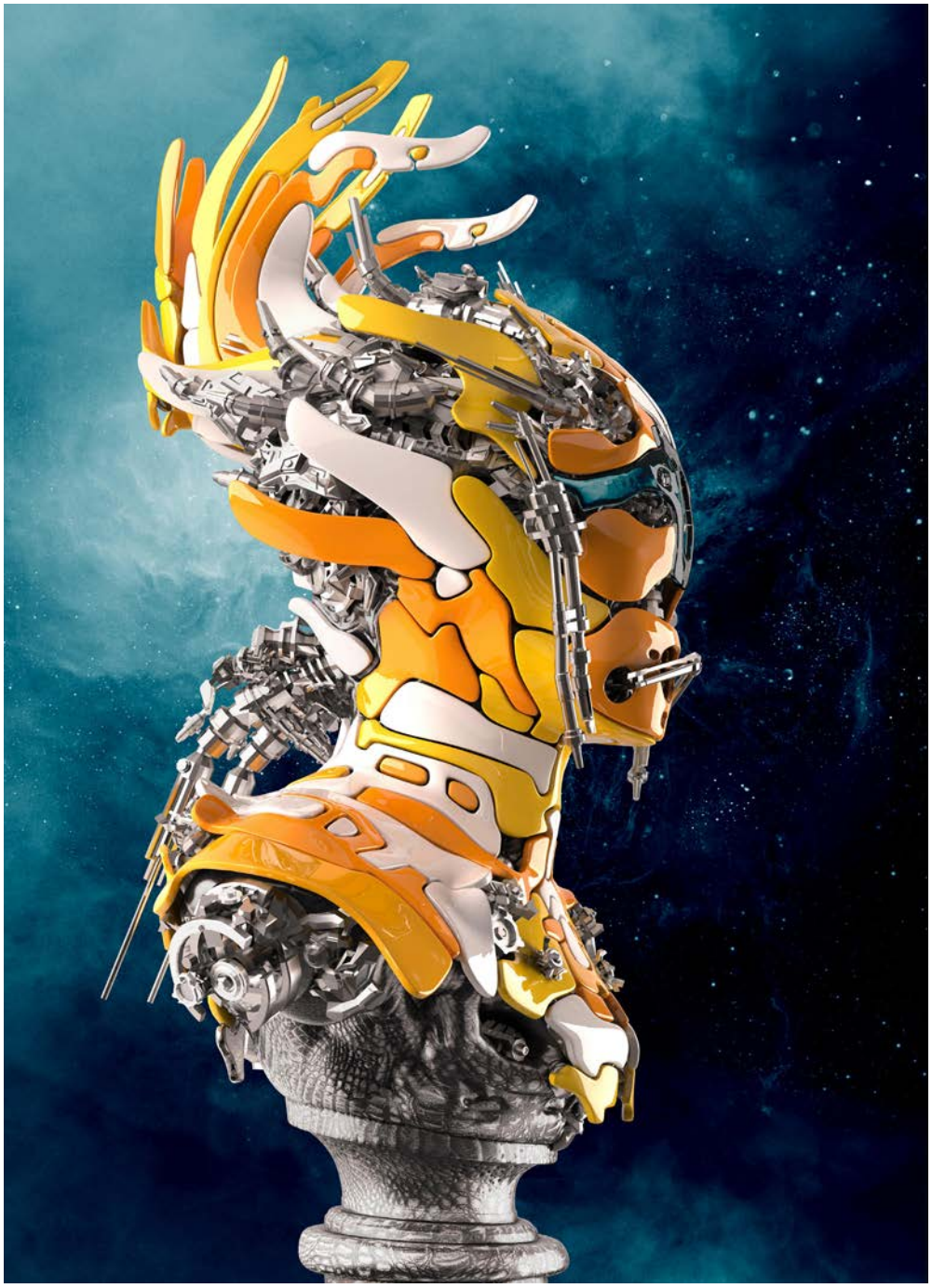
exhibition view: 2017 GNI-RI sep2017, AXIOM - Tokyo, JP



NESURAK, 2016
2D print
120 x 155 cm, framed 126 x 161 cm
47.2 x 61 inches, framed 49.6 x 63.4 inches



NESURAK, 2016
study



NESURAK, 2016
print
200 x 150 cm, framed 206 x 156 cm
78.7 x 59.1 inches, framed 81.1 x 61.4 inches



NESURAKER, 2016
study



NESUARCHIOR, 2016
study



NESUARCHIO, 2016
study



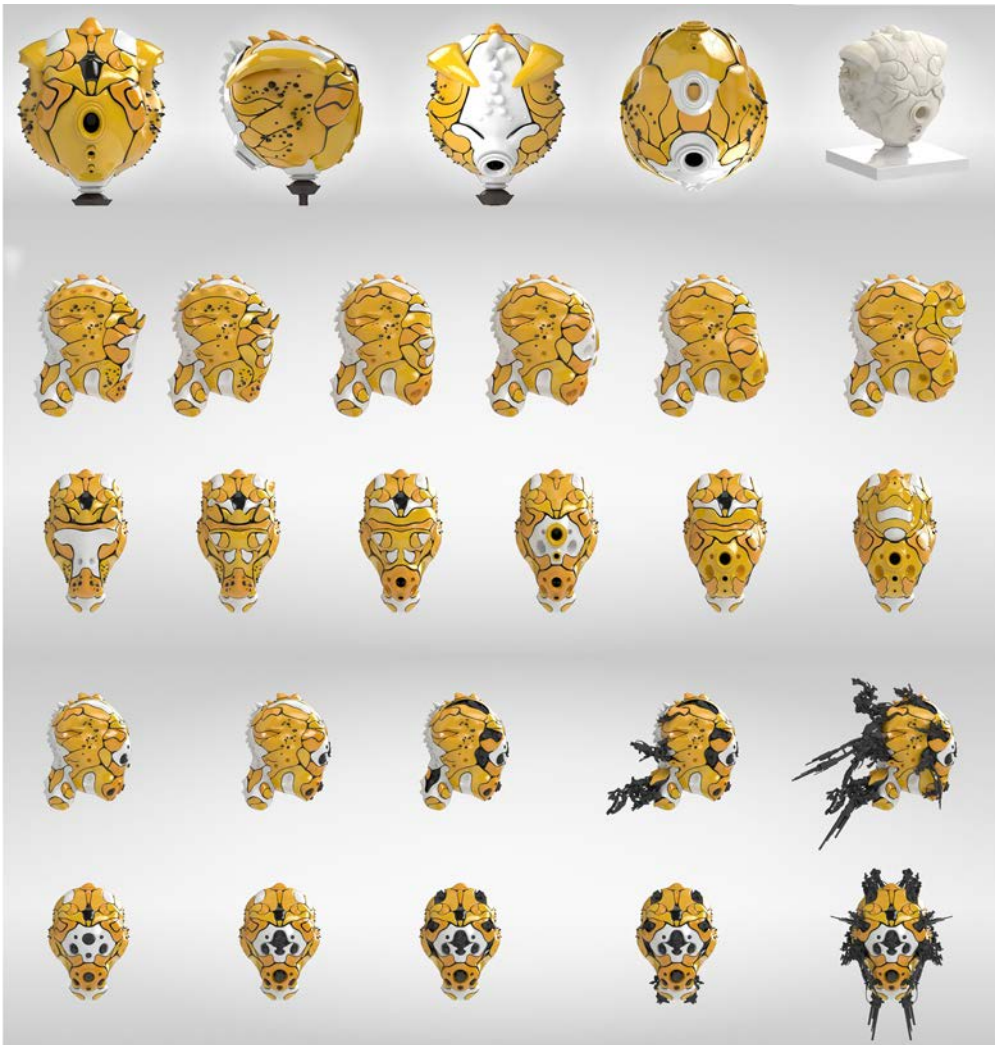
NESUARCHIOK, 2016
study



NESURAK, 2016
print
51 x 36 cm, framed 69 x 54 cm
20.1 x 14.2 inches, framed 27.2 x 21.3 inches



BIASURAK, 2016
study



TIASURAK, 2016 - 2017
study



TIASURAK, 2016 - 2017
3D Print
52.8 x 51 x 34.5 cm
20.8 x 20.1 x 13.6 inches

exhibition view: 2017 Alpha & Omega - White Circle - Brussel, BE



TIASURAK, 2016 - 2017
3D Print
52.8 x 51 x 34.5 cm
20.8 x 20.1 x 13.6 inches





studio view: 2017 Studio Nick Ervinck - Lichtervelde, BE



preliminary study **LAPIRSUB,** 2015 - 2016
3D print
68 x 35 x 43 cm
26.8 x 13.8 x 16.9 inches

LAPIRSUB

By combining fragmentary elements from the past with a futuristic imagery, a fascinating cyborg-sculpture came into being. Nick Ervinck incorporates past, present and future in this sculpture. At the same time, the work can be placed in an ancient sculptural tradition because of the similarities with the classical portrait bust. With its majestic posture, impressive armour and piercing gaze, LAPIRSUB towers over the visitor as a heroic god statue from the future.

The surreal image entails a certain mythical power by referring to knights, science fiction and manga figures. While designing the sculpture, Nick Ervinck was inspired by robots, aliens, monsters and mysterious creatures that were created by artists like H. R. Giger, creatures that play the leading role in many science fiction movies in the struggle for dominion over the earth. On the other hand, the geometric yet monumental visual language refers to the traditional helmets, jewellery and images from ancient cultures, such as the masks and sculptures from the Inca and Mayan culture.

Multiple fragmentary pieces and hundreds of hours of manual computer-aided drawing were needed to achieve this impressive sculpture. Through the use of the latest computer software and 3D printing techniques, Nick Ervinck is able to design and execute the complex work. The visual language catches the eye of the visitors, as if their gaze seems to get lost in the structures and shapes. Because of the visual appealing design, the works can be viewed from different angles and perspectives.

An interesting sculptural story is also created because of the oppositions organic – mechanical, rust – shiny, rough – smooth. LAPIRSUB consists of a mutated, mechanical skeleton that is held together by rusty, steel veins, which are protected by a shiny yellow armour. The contrast between the rust-coloured metal and the and the shiny appearance of the harness adds an extra dimension to the work. The hair of the sculpture is also designed in the same metal-like structure, while the visual references to hair styles from different cultures such as dreadlocks are also easily recognizable.

Next to the poetic design language, there is also a critical social dimension inherent in this sculpture. With artificial intelligence now being ubiquitous, the work reflects on the growing integration of technology in our society – and in our bodies. This evolution offers endless possibilities and solutions for the future. Revolutionary technologies and artificial intelligence could potentially solve important problems in our society, such as climate change, poverty or even mortality. At the same time, this search for a modified ‘super human’ cannot remain without consequences.

Furthermore, LAPIRSUB also reflects on the history of sculpture. With this work, the idea of the classic portrait bust is being transformed. Nick Ervinck explores how he can transcend or continue the traditional craftsmanship of the past. By using the latest innovations in 3D printing, he is able to create almost any type of intricate geometry or ornament. Since these sculptures can only be spatially realized through 3D modelling and printing, they form a direct challenge to classical sculpture. On the other hand, his 3D prints are also the result of meticulous craftsmanship. Parts that are 3D printed are painted by hand, a process that requires patience and precision. Ervincks work reinvents classical sculpture through a cross-fertilisation between innovation and tradition and does so in a purely contemporary context.



LAPIRSUB, 2015
print
51 x 36 cm, framed 69 x 54 cm
20.1 x 14.2 inches, framed 27.2 x 21.3 inches

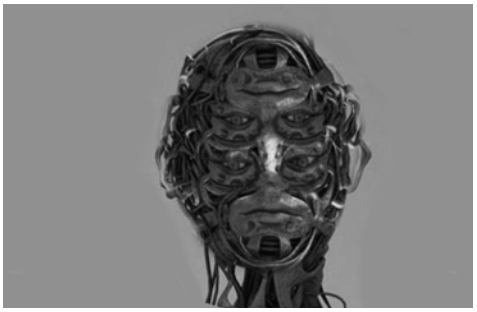









1, Gentex Helmet
2, A bust
3, Plato
4, Cyborg
5, Christina portrait
6, A bust
7, A collar
8, Wolverine

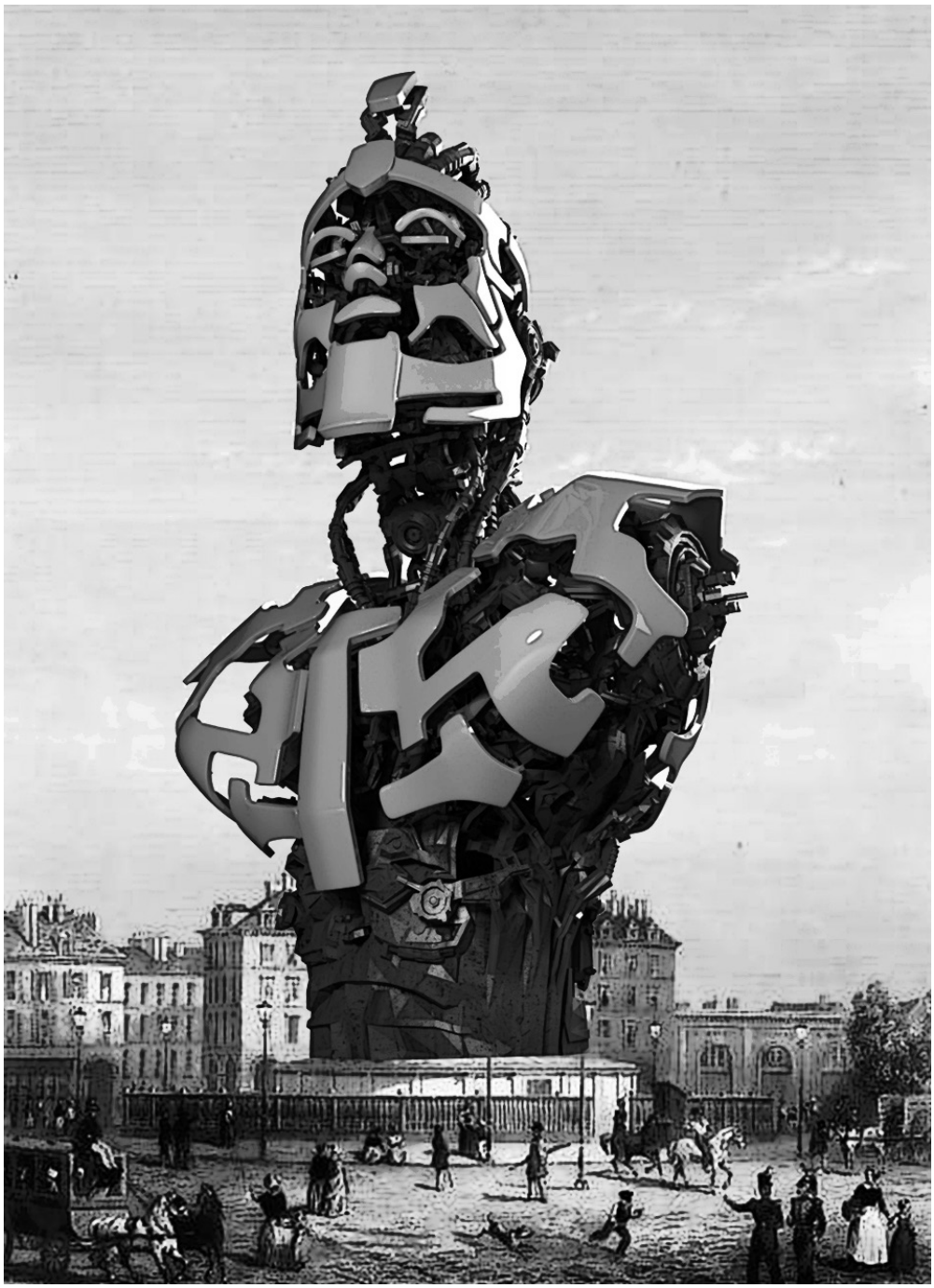









LAPIRSUB, 2015
study



LAPIRSUB, 2015
study





studio view: 2017 Studio Nick Ervinck - Lichtervelde, BE



detail **LAPIRSUB,** 2015 - 2016
print
155 x 120 cm, framed 161 x 126 cm
61 x 47.2 inches, framed 63.4 x 49.6 inches



LAPIRSUB, 2015 - 2016
3D print
68 x 35 x 43 cm
26.8 x 13.8 x 16.9 inches



exhibition view: 2016 Mens en machine, De Warande – Turnhout, BE



exhibition view: 2016 Mens en machine, De Warande – Turnhout, BE



detail **LAPIRSUB,** 2016
wall print
510 x 408 cm
200.8 x 160.6 inches

location: Universiteit Antwerpen, BE



LAPIRSUB, 2016
wall print
510 x 408 cm
200.8 x 160.6 inches

location: Universiteit Antwerpen, BE



LAPIRSUB, 2016
study



LAPIRSUB, 2016
study



DIASURAK, 2016
print
51 x 36 cm, framed 69 x 54 cm
20.1 x 14.2 inches, framed 27.2 x 21.3 inches



DIASURAK, 2016 - 2017
3D print
35.2 x 24 x 23 cm
13.9 x 9.4 x 9.1 inches



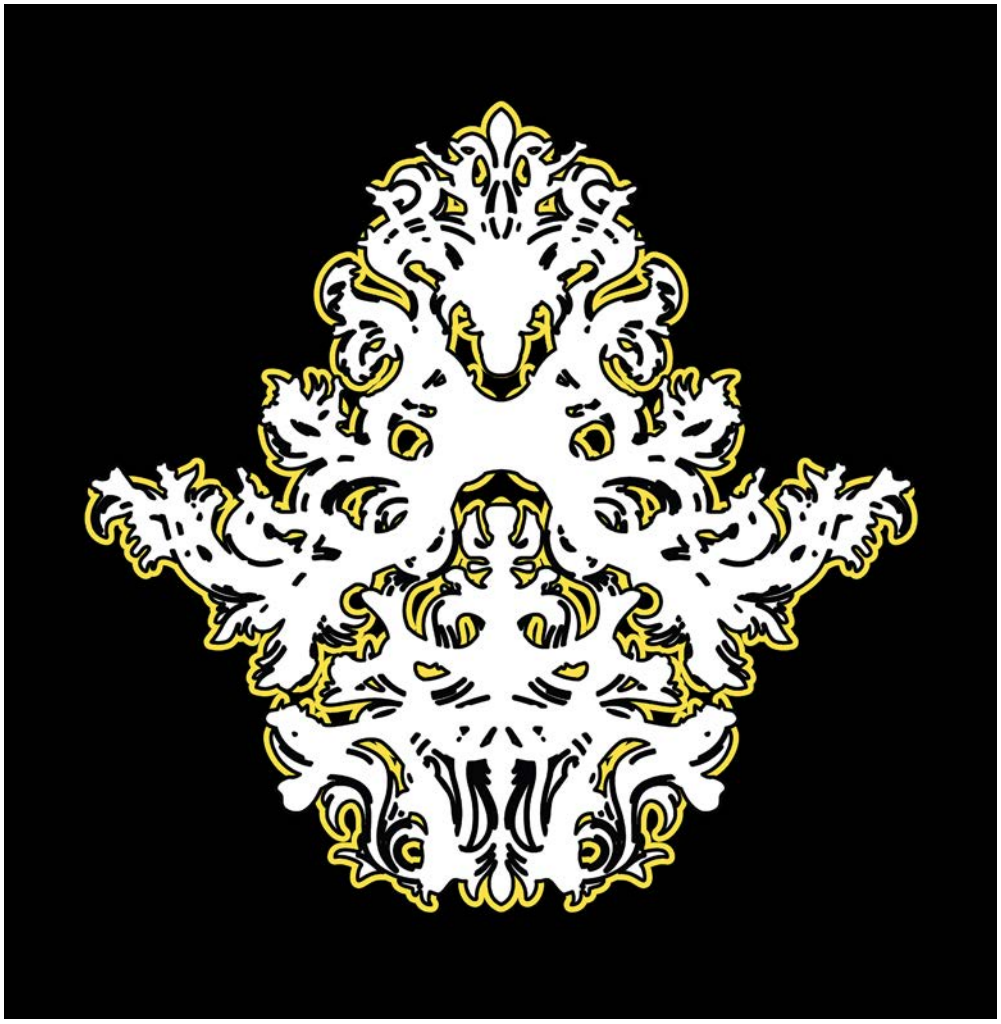
DIASURAK, 2016 - 2017
prototype
3D print
35,2 x 24 x 23 cm
13.9 x 9.4 x 9.1 inches



ENOOREMIOS, 2023
ceramic
26 x 29,5 x 26,5 cm
10.2 x 11.6 x 10.4 inches



BIASURAK, 2016
study



DAESEMIRC, 2009
print
50 x 50 cm
19.7 x 19.7 inches



NIASURAK, 2016 - 2021
3D print
16 x 35,5 x 24 cm
6.3 x 14 x 9.4 inches

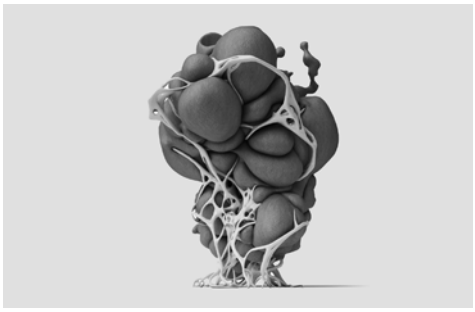
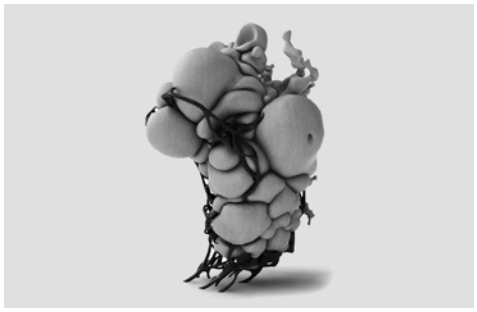
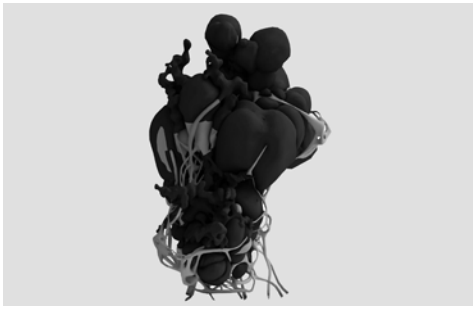
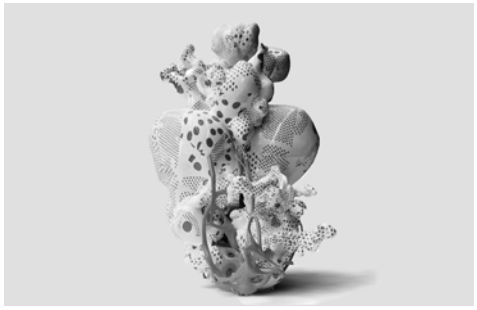


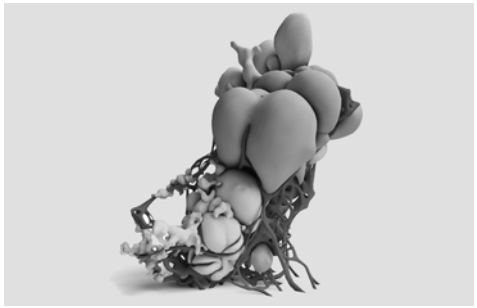
SNIBURTAD, ELNAYTAB, ELBEETAD

The works exists both as a 3D print and an HD 3D animation video. Inspired by the voluptuousness of the so-called 'Rubens woman', this work tries to create a dialogue between old and new.

It shows us how new technologies can be used to renew or reinvent the art historical tradition. In this piece, there is an apparent tension between the round forms and the fragile structure surrounding it. Instead of being the internal support structure (endoskeleton), the skeleton is situated outside of the body tissue (exoskeleton). This only amplifies the effect of a bulging formlessness that seems to extend itself in space.

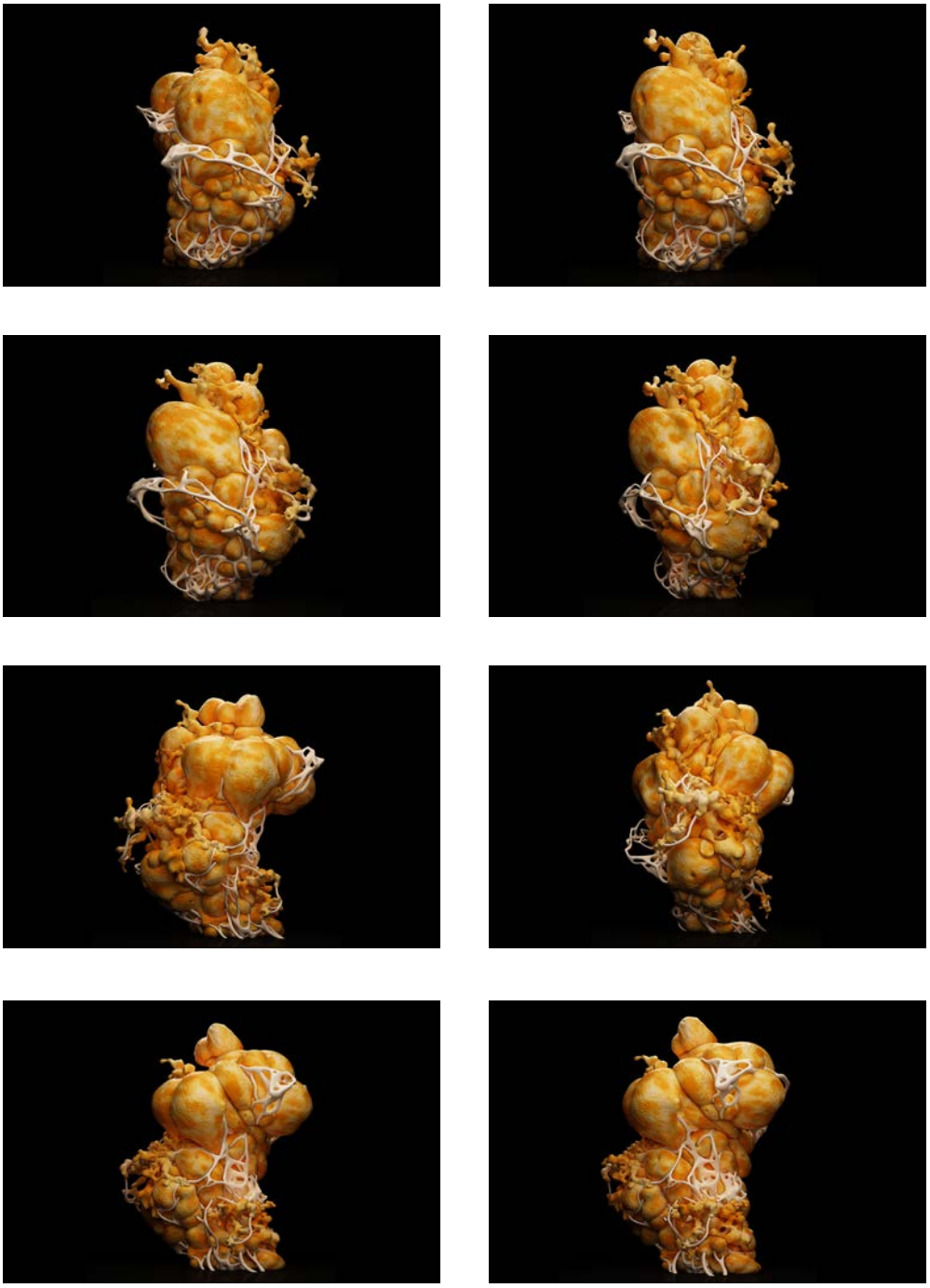
detail **SNIBURTAD,** 2011 - 2012
3D print
41 x 35 x 33 cm
16.1 x 13.8 x 13 inches





SNIBURTAD, 2011
study



SNIBURTAD, 2011
videostills
(HD 3D animation)

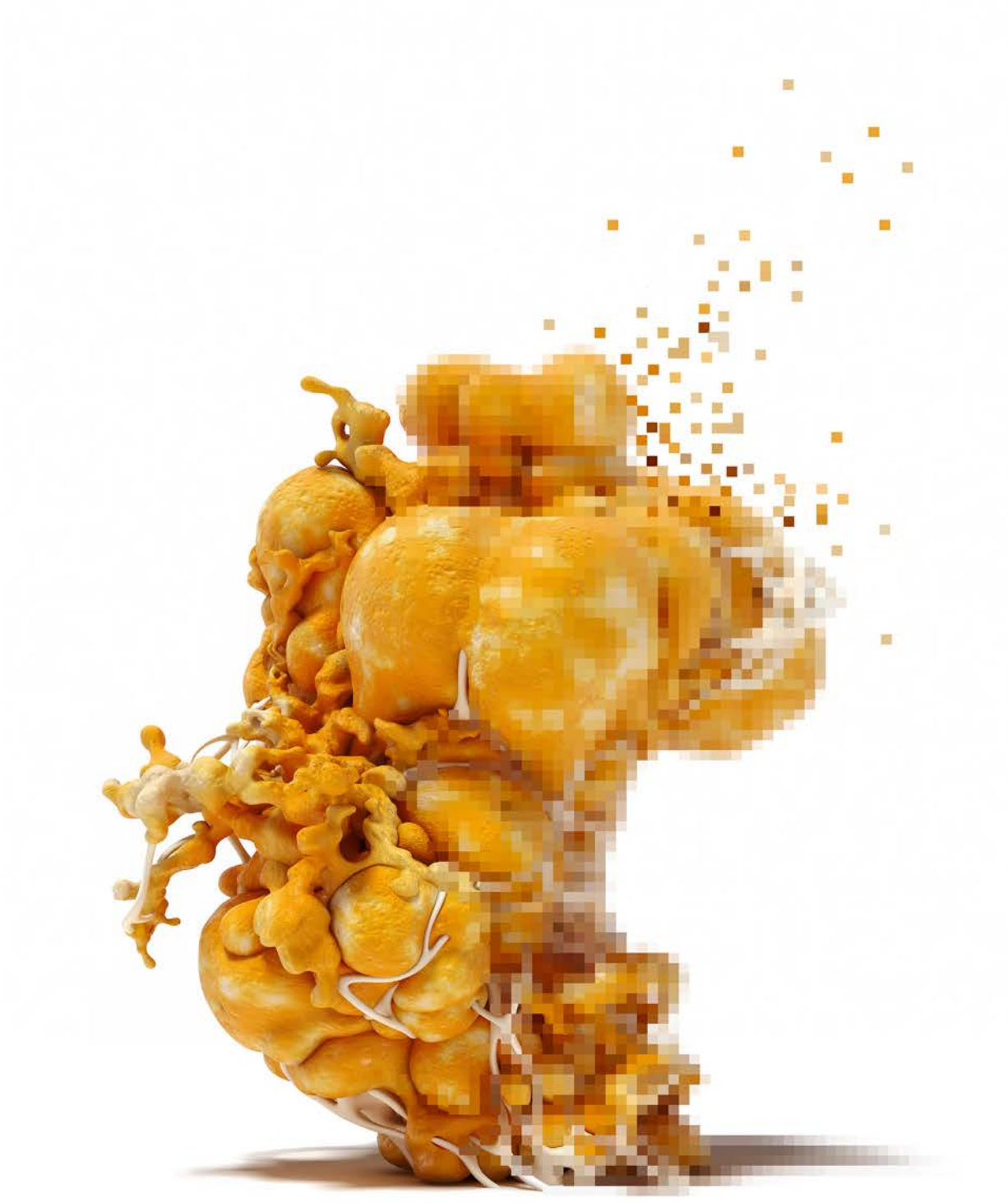





SNIBURTAD, 2011
study



SNIBURTAD, 2011 - 2012
3D print
41 x 35 x 33 cm
16.1 x 13.8 x 13 inches



SNIBURTAD, 2011 - 2012
print
50 x 66 cm
19.7 x 26 inches



ELBEETAD, 2011 - 2012
3D print
30 x 22 x 22 cm
11.8 x 8.7 x 8.7 inches



ELBEETAD, 2011 - 2012
3D print
30 x 22 x 22 cm
11.8 x 8.7 x 8.7 inches

exhibition view: 2014 GNI-RI feb2014, De Mijlpaal - Heusden-Zolder, BE



ELNAYTAB, 2013 - 2014
3D print
45 x 34 x 26 cm
17.7 x 13.4 x 10.2 cm



EKSLERE, 2014 - 2017
ceramic
26 x 30 x 37 cm
10.2 x 11.8 x 14.6 inches



DAPIAB, 2016 - 2017
ceramic
24 x 37 x 59 cm
9.5 x 14.6 x 23.2 inches



WEHIARB, 2015 - 2016
ceramic
30 x 18 x 42 cm
11.8 x 7.1 x 16.5 inches



VIGAV, 2013
3D print
70 x 45.5 x 32 cm
27.6 x 17.9 x 12.6 inches



MAOBTID, 2016 - 2018
ceramic
29 x 20 x 32 cm
11.4 x 7.9 x 12.6 inches



IRAM NAI, 2015
ceramic

exhibition view: 2015 A Belgian Politican, Marion De Canniere Art Space - Antwerpen, BE



ENOOREMAOS, 2020 - 2021
Ceramic
26,5 x 21,5 x 20 cm
10.4 x 8.5 x 7.9 inches



ENOOREATO, 2021
ceramic
44 x 27,5 x 27 cm
17.3 x 10.8 x 10.6 inches



ENOORIOLU, 2021
ceramic
44,5 x 34 x 22,5 cm
17.5 x 13.4 x 8.9 inches



ENOORIOLU, 2021
ceramic
44,5 x 34 x 22,5 cm
17.5 x 13.4 x 8.9 inches



EDHOLP

EDHOLP looks like a relic, a precious treasure that could be presented in a cabinet of curiosities. The visual connnection with a skull remains but the lower part seems to be 'deformed'. We don't recognize it as something human. Is it a remnant of the past, an alien skull, a result of an experiment or a mutant? The image becomes ingraspable, hovering in a virtual, potential or science-fictional world.

For EDHOLP Ervinck studied the old anatomy books and the consistency of bones, much like Henry Moore examined the chicken bones he found in his garden. The sculpture questions what we experience as authentic and legitimate. This is something Nick Ervinck tries to evoke with all his artworks. He tries to wake up a part of us that would really like to see all the vital images from our tradition ordered, compartmentalized and so culturally tamed. He likes to present other possible worlds which we simply label hybrid, demonic or grotesque. We, in the 21th century, are living at a time of transition, we are looking to establish a new context of ourselves somewhere between a thorough biological knowledge and the virtual world of the future that avails itself of all the latest technological gizmos. The borders between the virtual and the real are narrowing. Ervinck is fascinated by the endless possibilities of 3D printing and genetic mutation. We are already capable of creating replicas of human bones on the basis of 3D-models from CAT-scans. Bioprinting, a new technology used to print organs, will be further developed and commercialized. EDHOLP, also a 3D print, confronts us with these new realities.

exhibition view: 2014 Collection I, Chamber - New York, USA



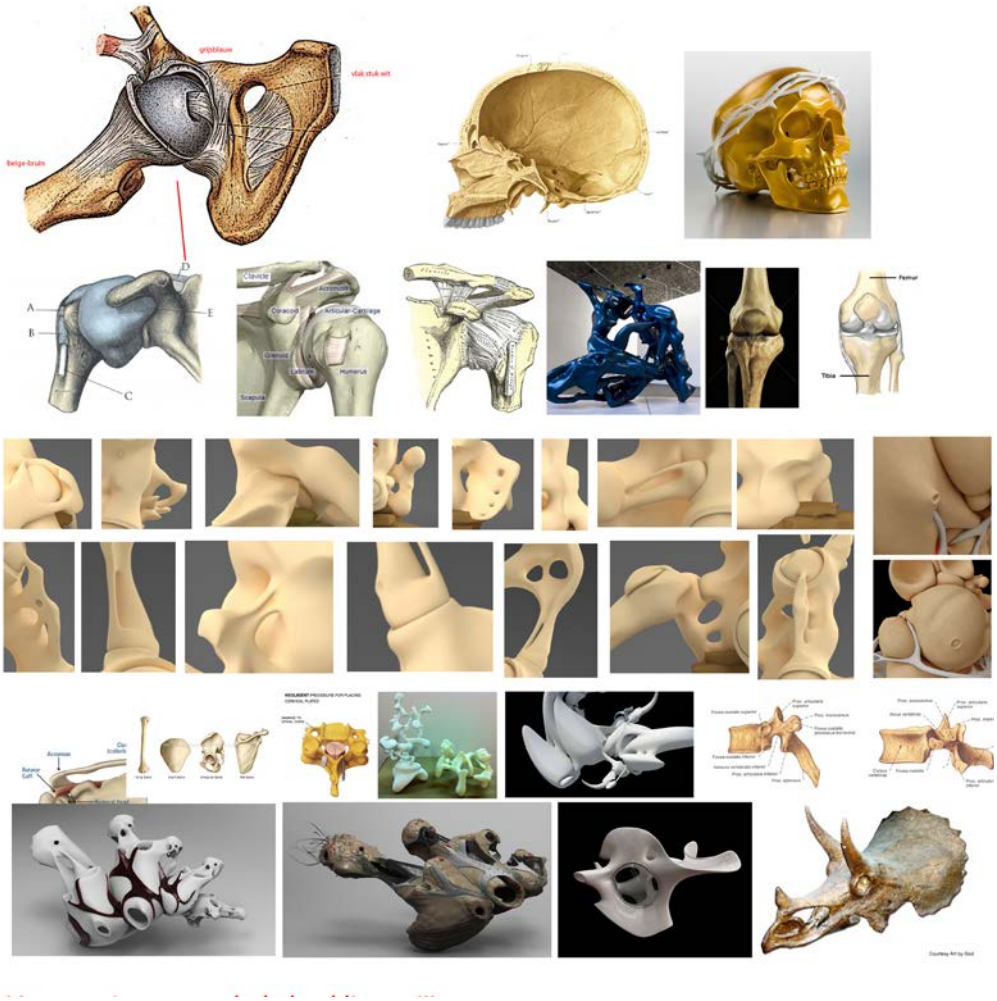
EDHOLP, 2013
3D print
20 x 23 x 17 cm
7.9 x 9.1 x 6.7 inches



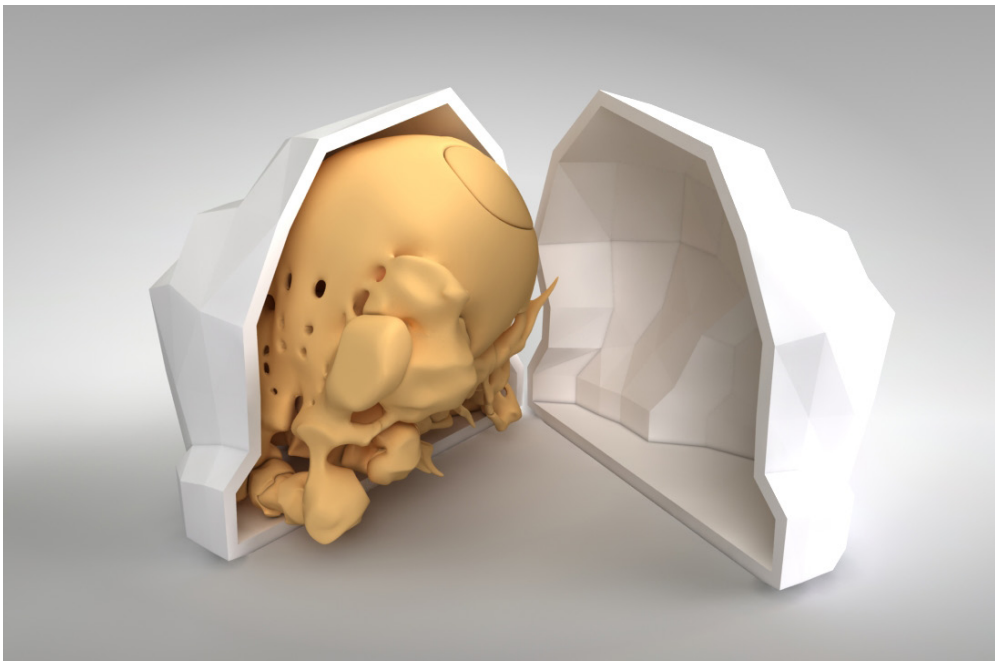
AGRIEBLOR, 2009 - 2019
marker, pastel pencil, print
60 x 75 cm, framed 67.5 x 88.5 cm
23.6 x 29.5 inches, framed 26.6 x 34.8 inches

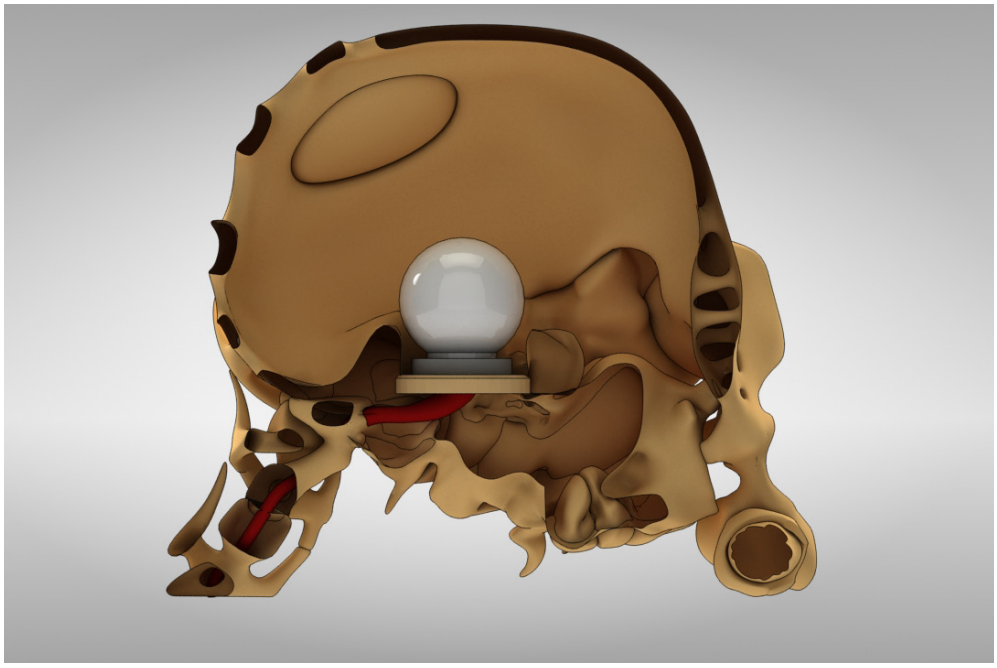


EDHOLP, 2013 - 2019
bronze
40 x 46 x 34 cm
15.7 x 18.1 x 13.4 inches



EDHOLP, 2013
inspiration images





EDHOLP, 2013
study



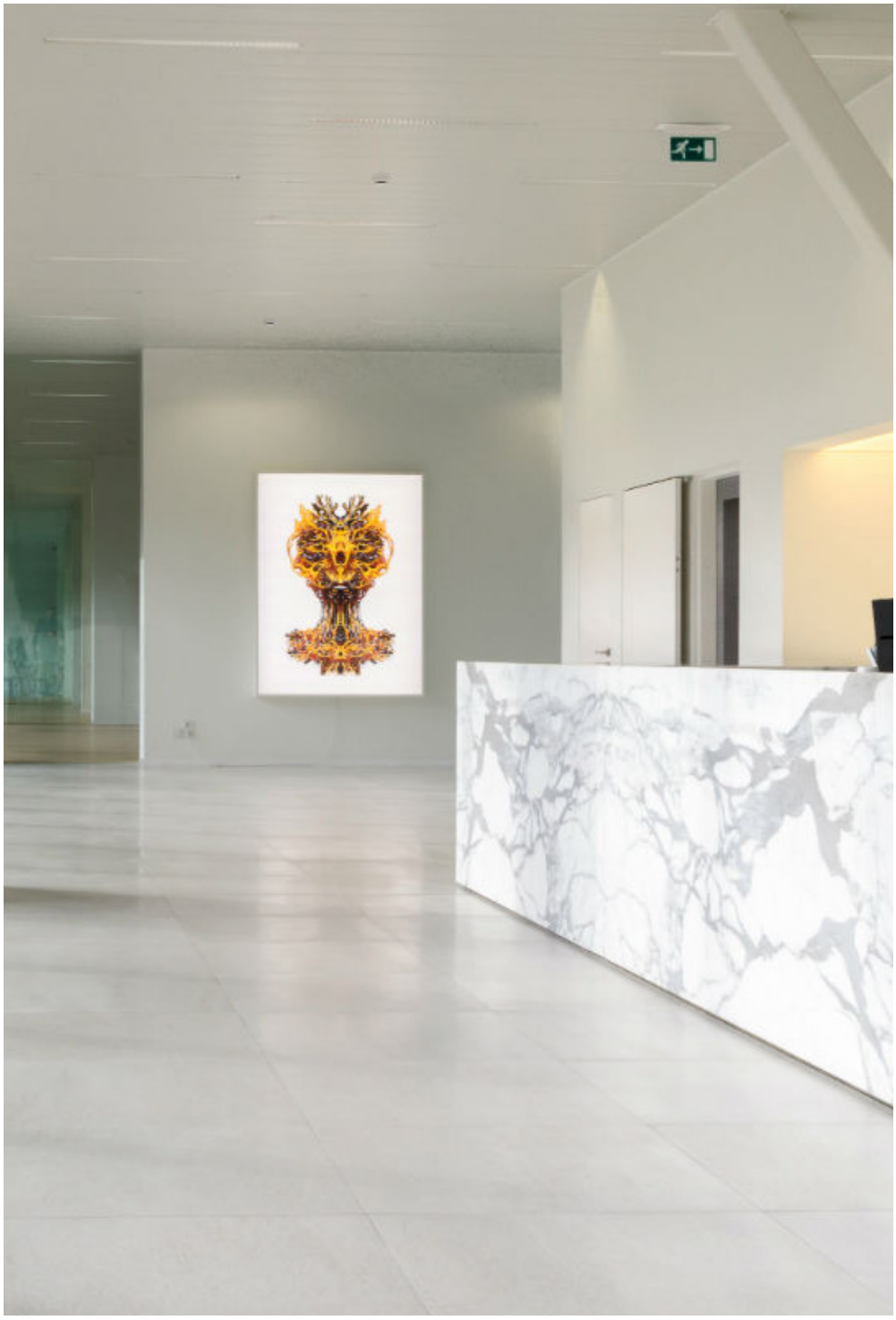
AGRIEBORZ

For AGRIEBORZ, Nick Ervinck used imagery of human organs that he found in medical manuals as construction materials to create an organic form, a larynx (or voice box) 'gone wild'. Though imaginary, AGRIEBORZ seems to retain some familiarity due to its visual connection to human organs, muscles, nerves, etc. Any coherent organization or structure, however, is lacking. The image becomes ungraspable, hovering in a virtual, potential or science-fictional world.

AGRIEBORZ was first shown as a part of the show 'Parallellepipida – between art & science' in Museum M, Leuven (B) on a scale of 7 x 8 meters. Although 2D, it has sculptural qualities through its monumental size that incorporates the architecture it is shown in. After that, Ervinck realised AGRIEBORZ as a 3D print. AGRIEBORZ was largely inspired by the conversations Nick Ervinck had with two professors at KU Leuven: Pierre Delaere, a professor researching the larynx, and Koen van Laere, whose research is situated in neurology and nuclear medicine. This cross-fertilization inspired the image of a perfectly symmetrical cyborg figure. A sculpture like AGRIEBORZ not only points to the growing tendency of integrating technology in the human body, it also plays with the intriguing possibility to use living tissue as technological material. Today we are capable of creating replicas of human bones on the basis of 3D-models from CAT-scans. Bio printing, a new technology used to print organs, will be further developed and commercialized. Working in a close parallel to science, Ervinck is able to develop new realities that can in turn inspire scientists.

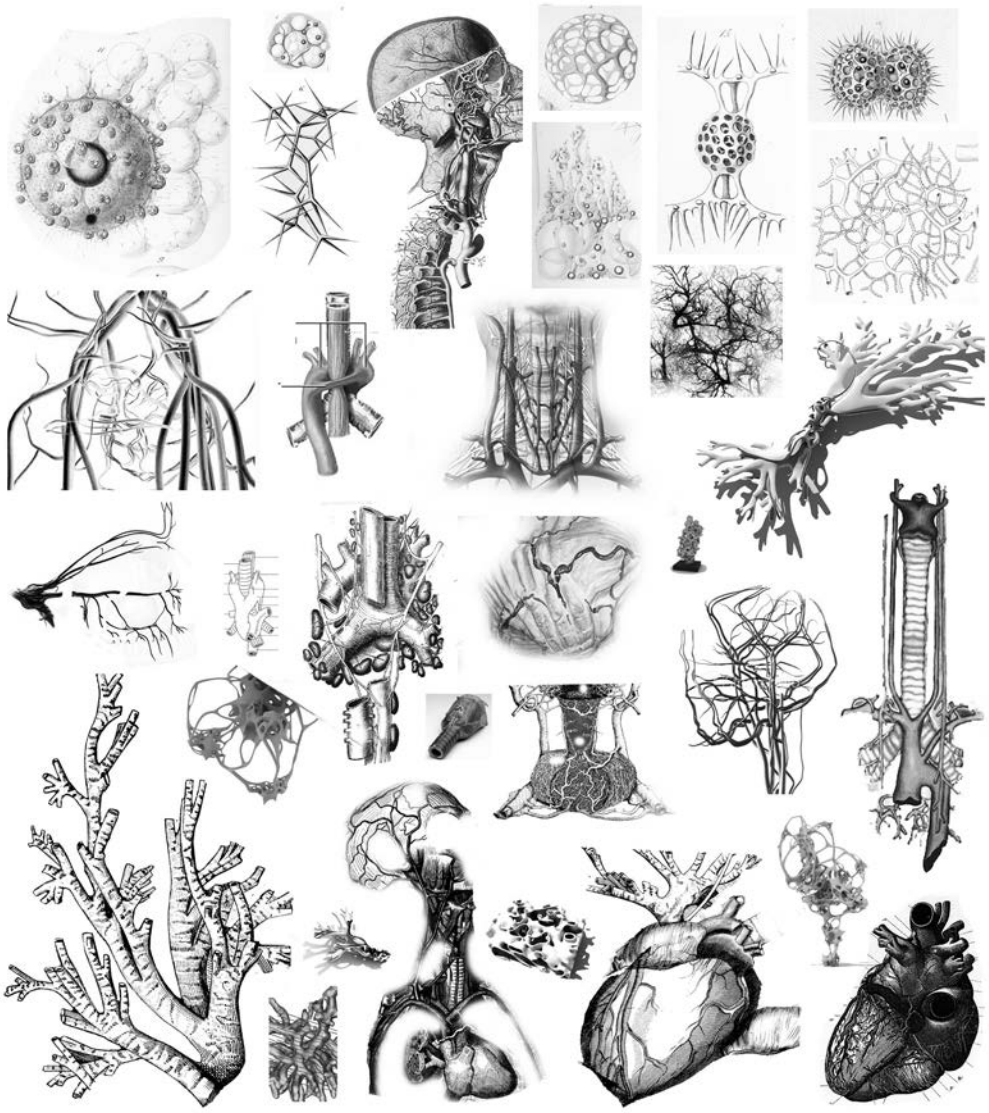
AGRIEBORZ, 2009 - 2010
wallprint
817 x 730 cm
321.7 x 287.4 inches

exhibition view: 2012 Parallellepipeda, Museum M - Leuven, BE

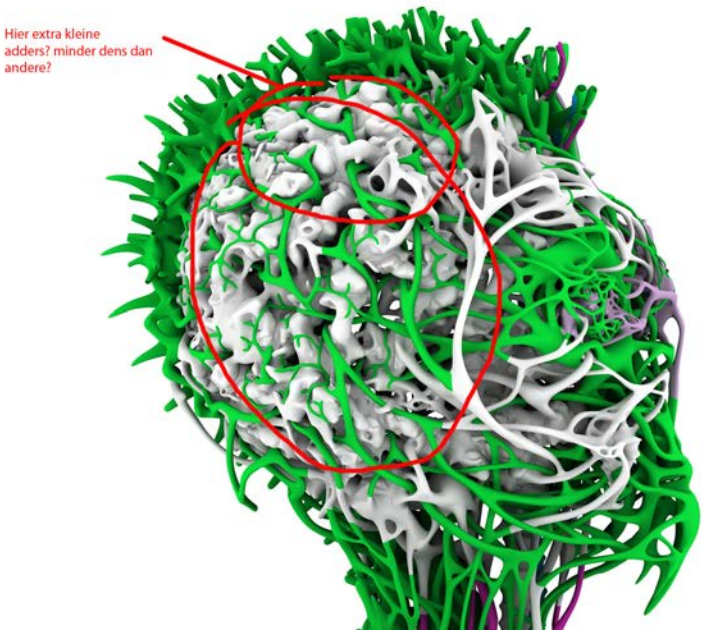


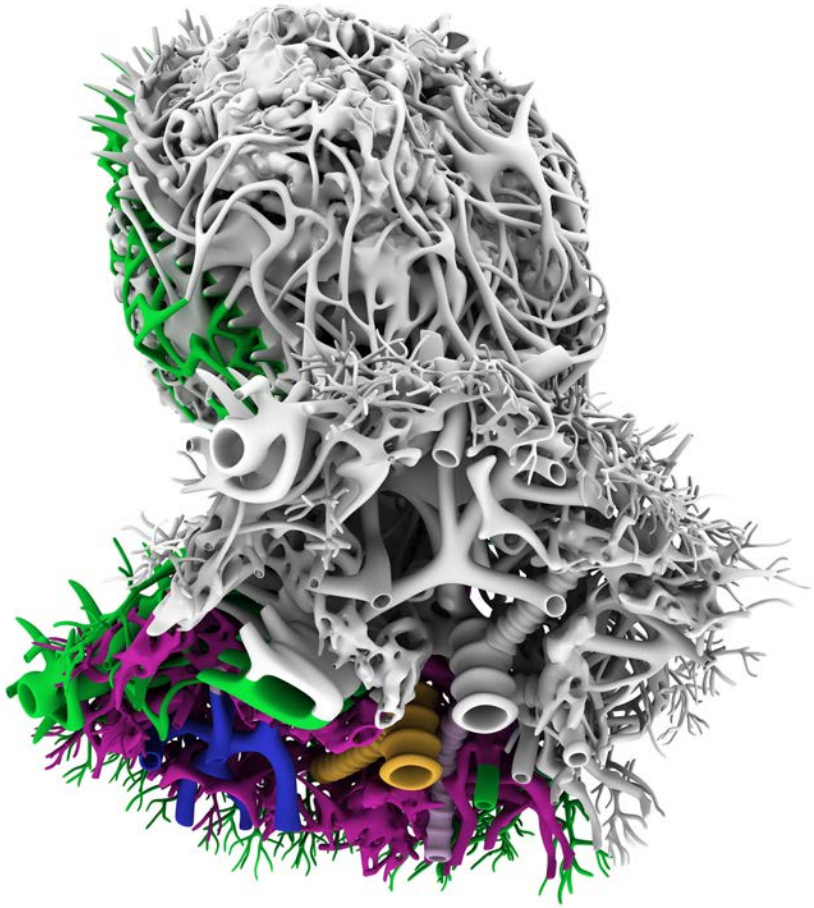
AGRIEBORZ, 2009 - 2010
lightbox
214 x 154 x 17 cm
84.3 x 60.6 x 6.7 inches

location: Bontinck Architecture and Engineering, Ghelamco Arena - Gent, BE



AGRIEBORZ, 2009 - 2011
inspiration images

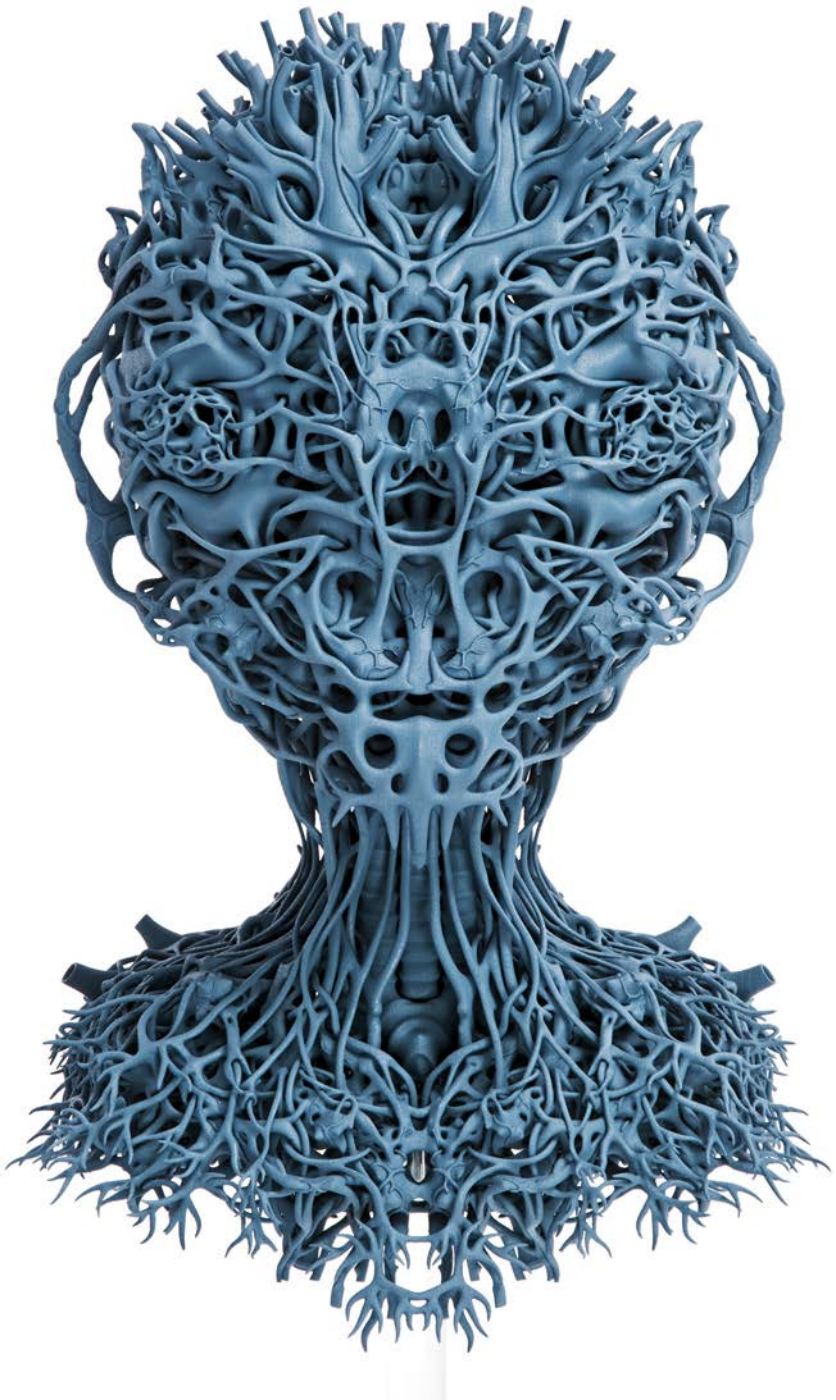




AGRIEBORZ, 2009 - 2011
study



studio view: 2011 Studio Nick Ervinck - Lichtervelde, BE



AGRIEBORZ, 2009 - 2011
3D print
53 x 34 x 33 cm
20.9 x 13.4 x 13 inches



AGRIEBORZ, 2009 - 2010
lightbox
200 x 150 x 17 cm
59.1 x 78.7 x 6.7 inches

print
51 x 36 cm, framed 69 x 54 cm
20.1 x 14.2 inches, framed 27.2 x 21.3 inches



AGRIEBORZ, 2009 - 2010
3D print
53 x 34 x 33 cm
20.9 x 13.4 x 13 inches

exhibition view: 2012 GNI-RI jun2012, Kasteel Beauvoorde - Beauvoorde, BE



exhibition view: 2016 GNI-RI aug2016 Bildraum - Vienna, AT



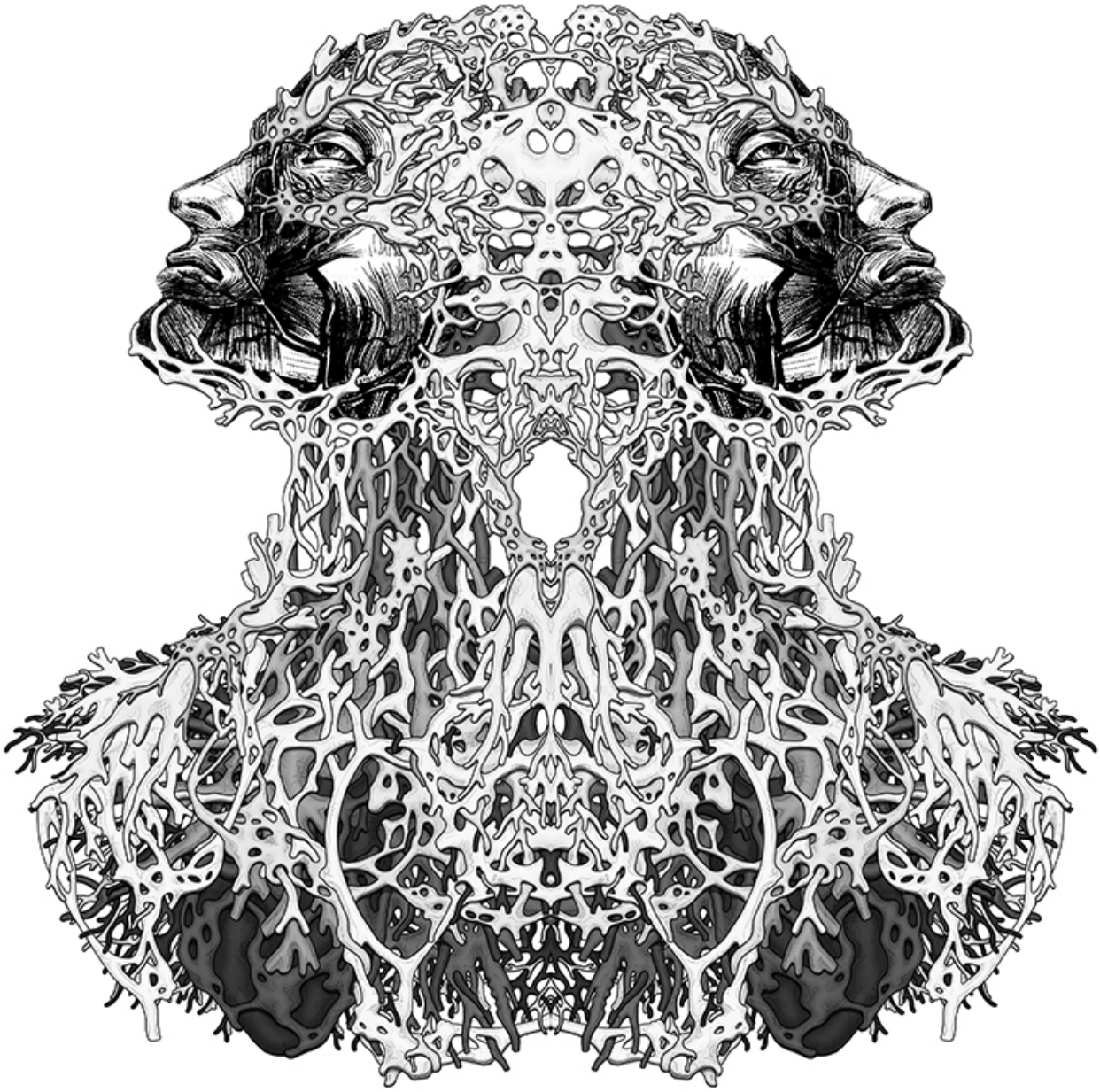
exhibition view: 2009 Parallellepipeda, Museum M – Leuven, BE



AGRIENANUH, 2009 - 2016
print
51 x 36 cm, framed 69 x 54 cm
20.1 x 14.2 inches, framed 27.2 x 21.3 inches



AGRIENANUH, 2009
study



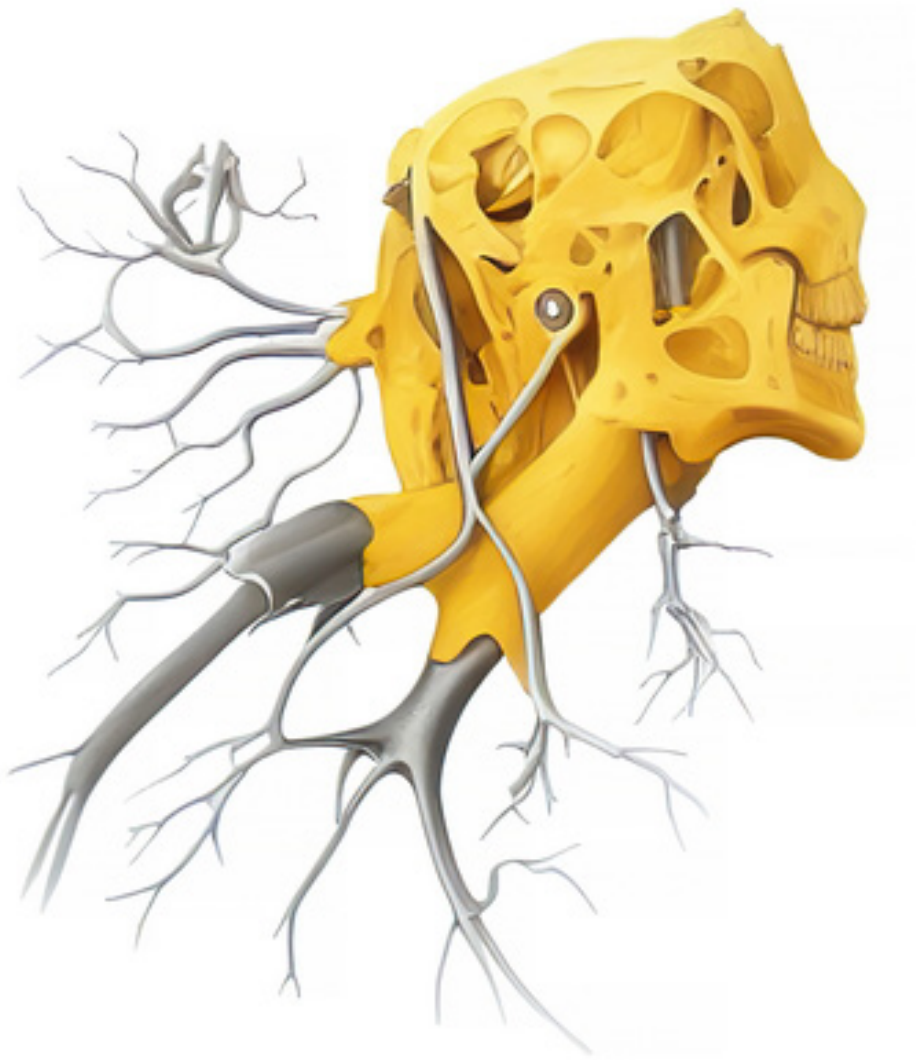
AGRIENANUH, 2009 - 2016
study for etching



AGRIENANUH, 2009 - 2020
marker, pastel pencil, print
138 x 110 cm, 158,2 x 130,3 cm framed
54,3 x 43,3 inches, 62,3 x 51,3 inches framed



AGRIENANIOS, 2023
print
75 x 60 cm
29.5 x 23.6 inches



AGRIEBLOAS, 2023
print mounted on plexiglas and covered with plexiglas mounted in black painted metal frame.
42,8 x 36,8 cm
16.8 x 14.5 inches



SPIROTER, 2021 - 2022
3D print
16,4 x 21 x 9,5 cm
6.5 x 8.3 x 3.7 inches



POIVESTOR, 2021 - 2022
3D print
13 x 22 x 16,5 cm
5.1 x 8.7 x 6.5 inches



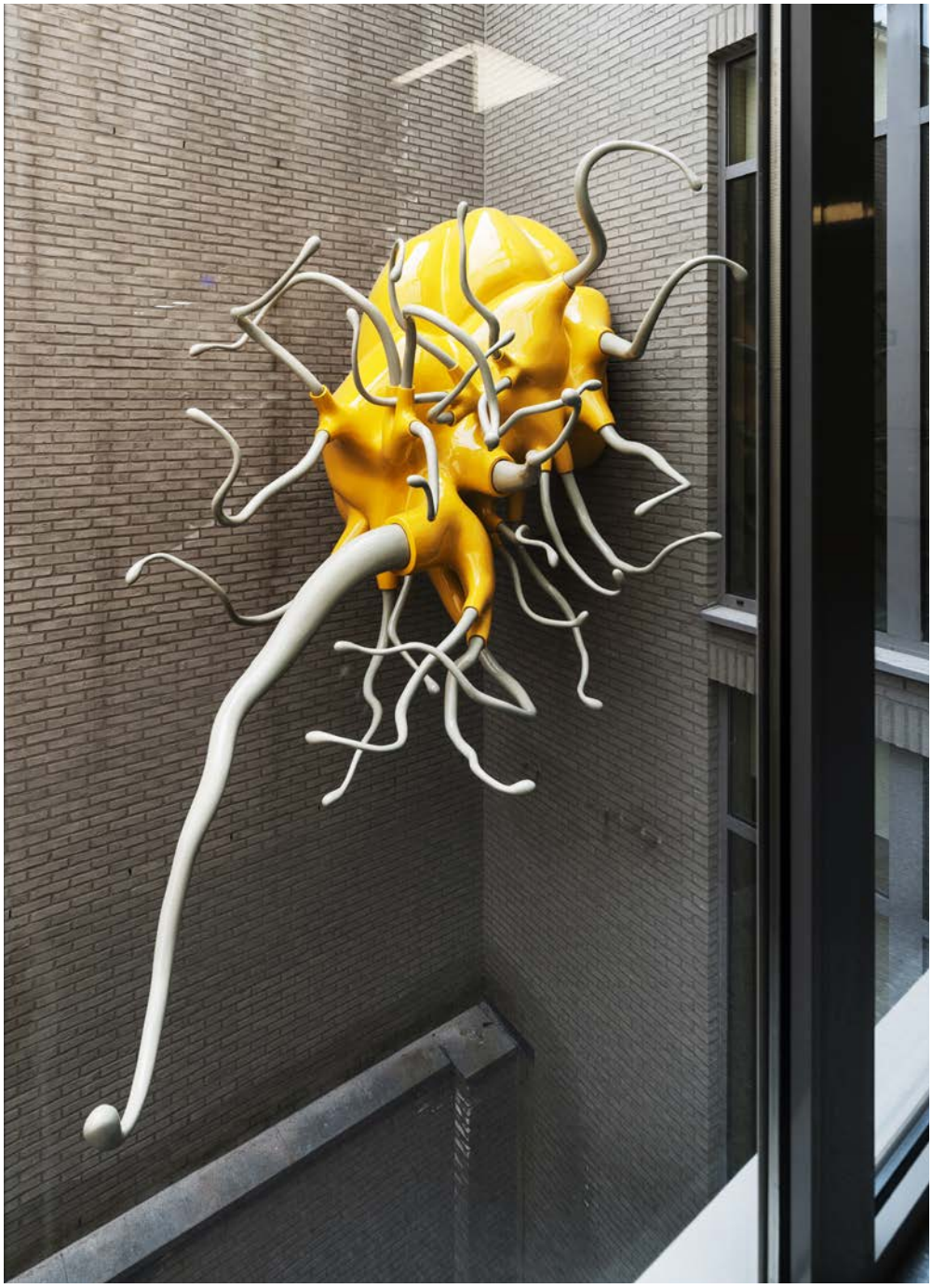
TRACHEOLB

The heart is a vital organ, as it makes the difference between life and death. The shape and the rhythm of the pulsing and contracting heart is what inspired Nick Ervinck to create TRACHEOLB.

This sculpture evolved out of various interpretations on the organic shape of the heart. By mirroring and transforming certain elements, the artist made an abstract mutation with reminiscences to the real heart. Stemming from this vital structure are silver tentacles. TRACHEOLB is not at all a bloody organ, but instead it is a pulsing, lively coloured substance, which stretches out its tentacles to embrace the world. As the yellow shape symbolises life and energy, the metallic, cool tentacles refer to the role of technology in health care today. TRACHEOLB thus indicates the fading of boundaries between biology and technology as well as the expressive and artistic potential of this cross-fertilisation.

TRACHEOLB, 2013 - 2014
polyester and polyurethane
330 x 210 x 180 cm
129.9 x 82.7 x 70.9 inches

location: Heilig Hartziekenhuis - Menen, BE



TRACHEOLB, 2013 - 2014
polyester and polyurethane
330 x 210 x 180 cm
129.9 x 82.7 x 70.9 inches

location: Heilig Hartziekenhuis - Menen, BE



AGRIEBORTY

This series exists of multiple 2D drawings, each inspired by images from medical manuals (human and animal anatomy, organs, muscles, bones, ...), ethnic masks and elements from science fiction (wolverine, aliens,...).

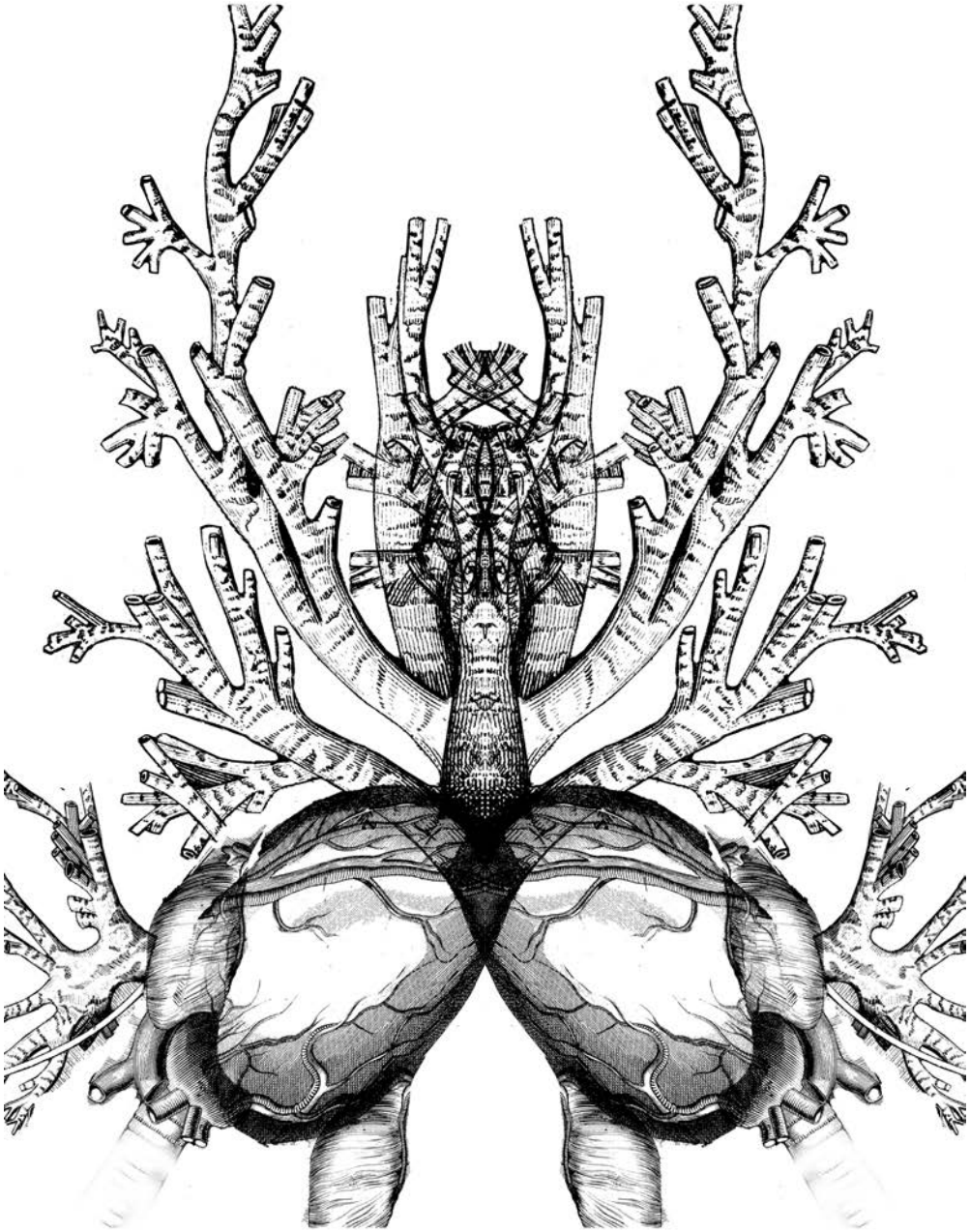
Drawing on techniques from American comic strips of the 90's, Nick Ervinck creates a peculiar spatial feeling on a 2D surface: flatness is raised to a new level. The images embrace elements from high and low culture. Inca-masks are combined with elements derived from science-fiction and computer games.

As predators, these creatures hover somewhere between the organic and the mechanical. That way, Ervinck's works show a longing for the scientific feasibility of the human body. References can be made to the 19th century 'automaton' and the later on 'android robots' and 'cyborgs'. Possibly, this development will result in the complete merger of human and technology and consequently the disappearing of the human body. Just like AGRIEBORZ, this series of drawing thus not only points to a growing tendency of integrating technology in the human body. It also uses the intriguing possibility to use living tissue as technological material. Bio printing, a new technology used to print organs, will be further developed and commercialized. The importance of Ervinck's work lies in the fact that he uses these technological developments in an early stage and develops a typical and highly recognizable imagery. Working in a close parallel to science, he is able to develop new realities that can in turn inspire scientists.

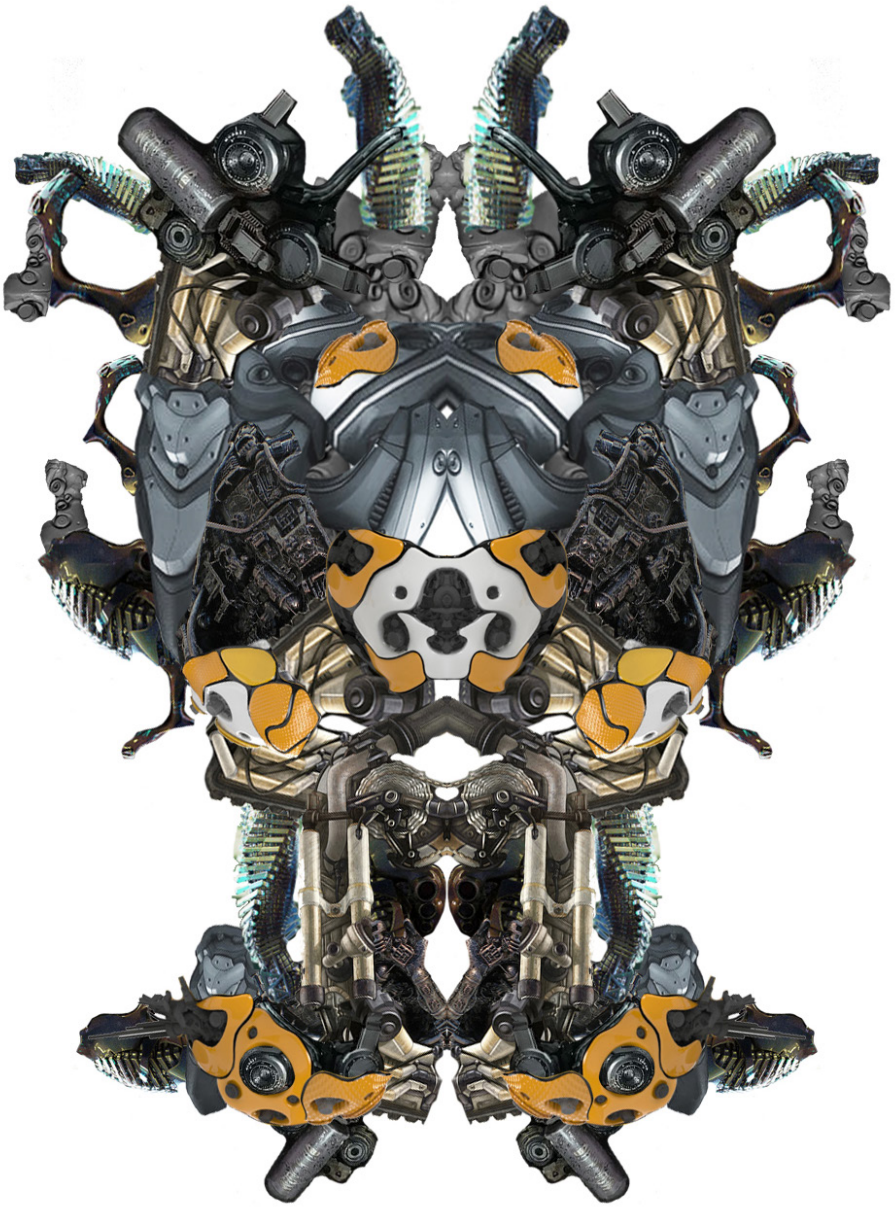
exhibition view: 2014 GNI-RI feb2014, De Mijlpaal - Heusden-Zolder, BE



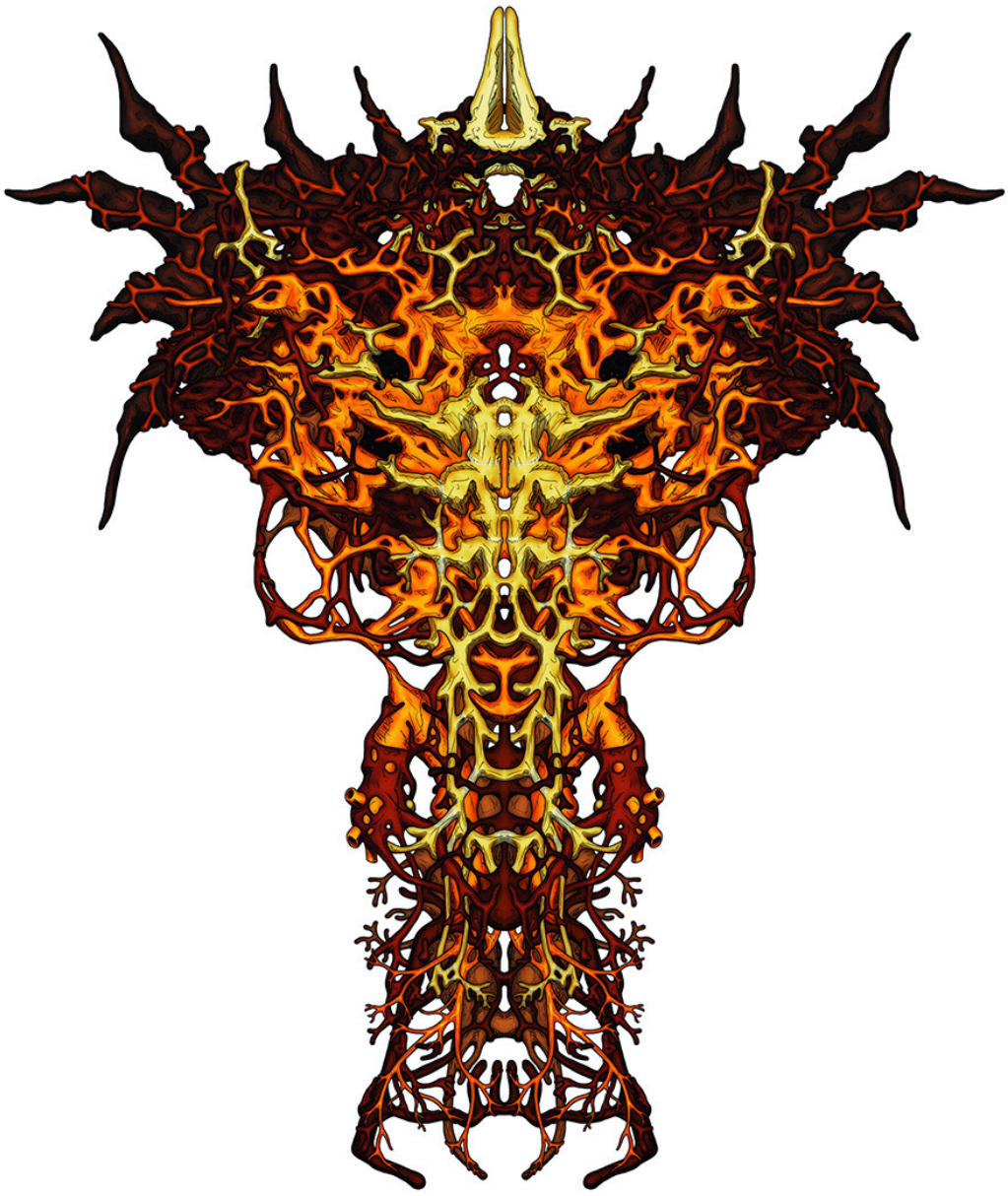
BIRNIORZ, 2009 - 2011
print
155 x 120 cm, framed 159 x 124 cm
61 x 47.2 inches, framed 62.6 x 48.8 inches



AGRIEBORTY, 2009 - 2011
study



AGRIEBORTY, 2009 - 2011
study



NOZIORZ, 2009 - 2011
print
155 x 120 cm, framed 159 x 124 cm
61 x 47.2 inches, framed 62.6 x 48.8 inches



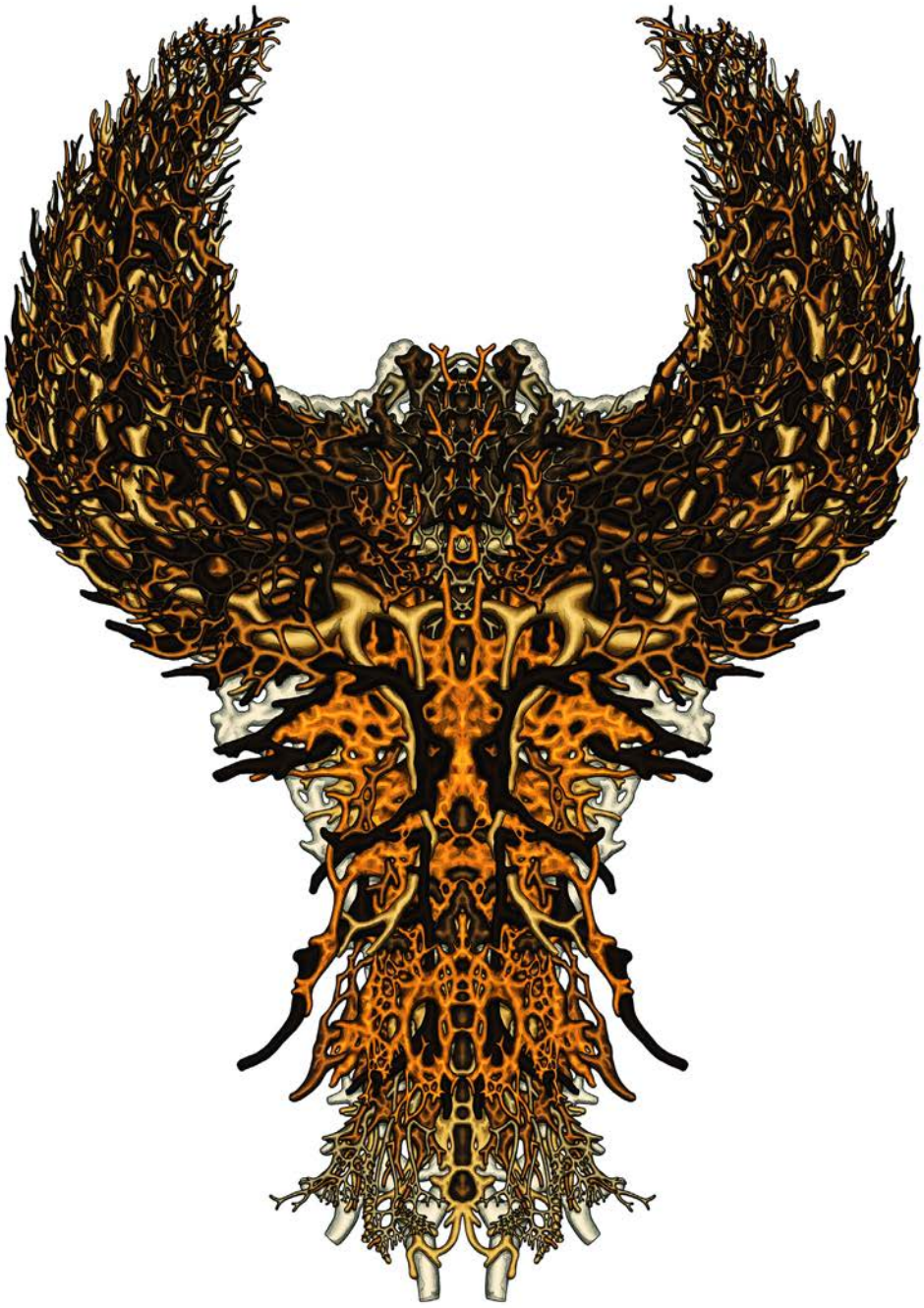
VEODSORZ, 2009 - 2011
print
155 x 120 cm, framed 159 x 124 cm
61 x 47.2 inches, framed 62.6 x 48.8 inches



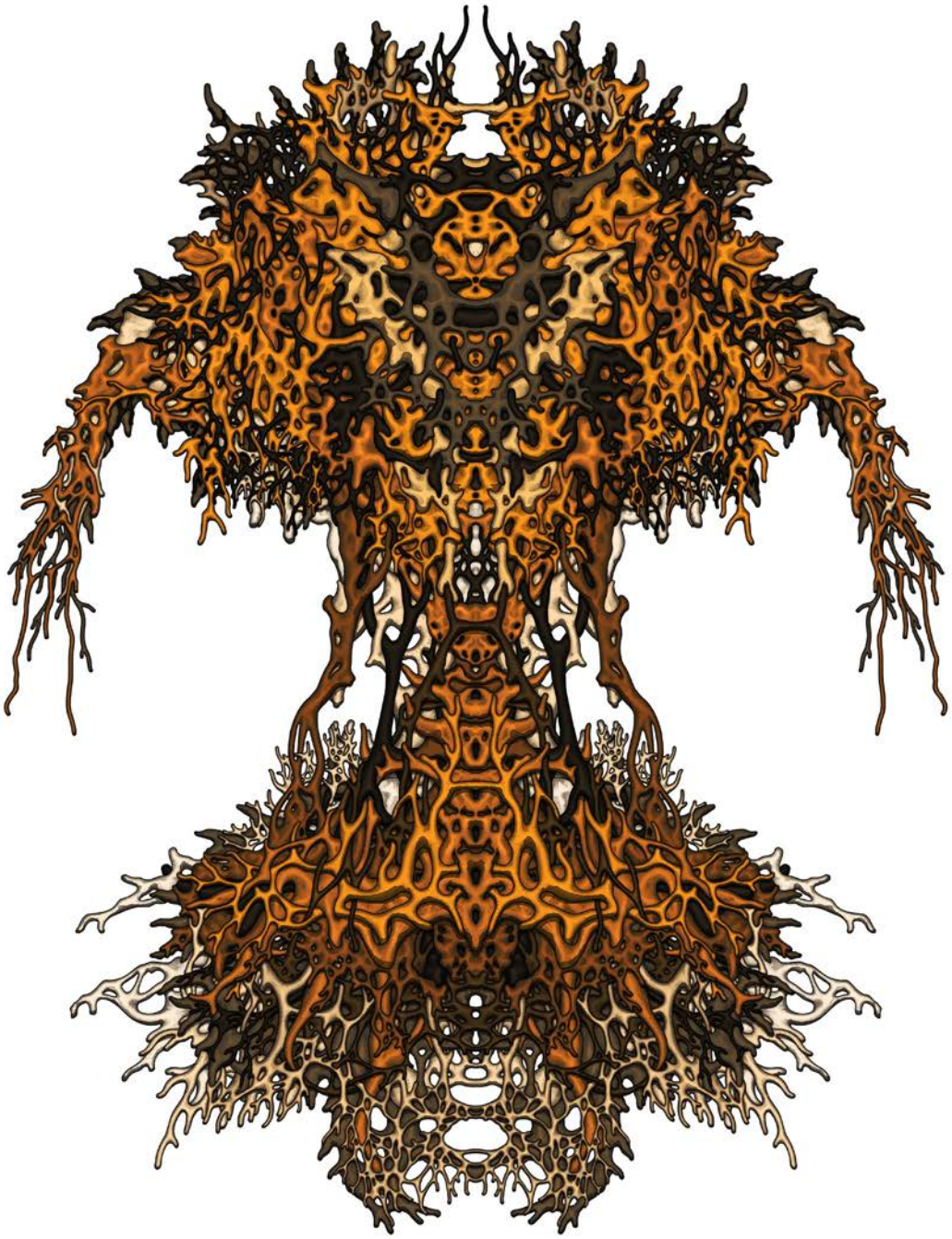
AGRIEBORTY, 2009 - 2011
study



OCHIKORZ, 2009 - 2011
print
155 x 120 cm, framed 159 x 124 cm
61 x 47.2 inches, framed 62.6 x 48.8 inches



GNITRAORZ, 2009 - 2011
print
155 x 120 cm, framed 159 x 124 cm
61 x 47.2 inches, framed 62.6 x 48.8 inches



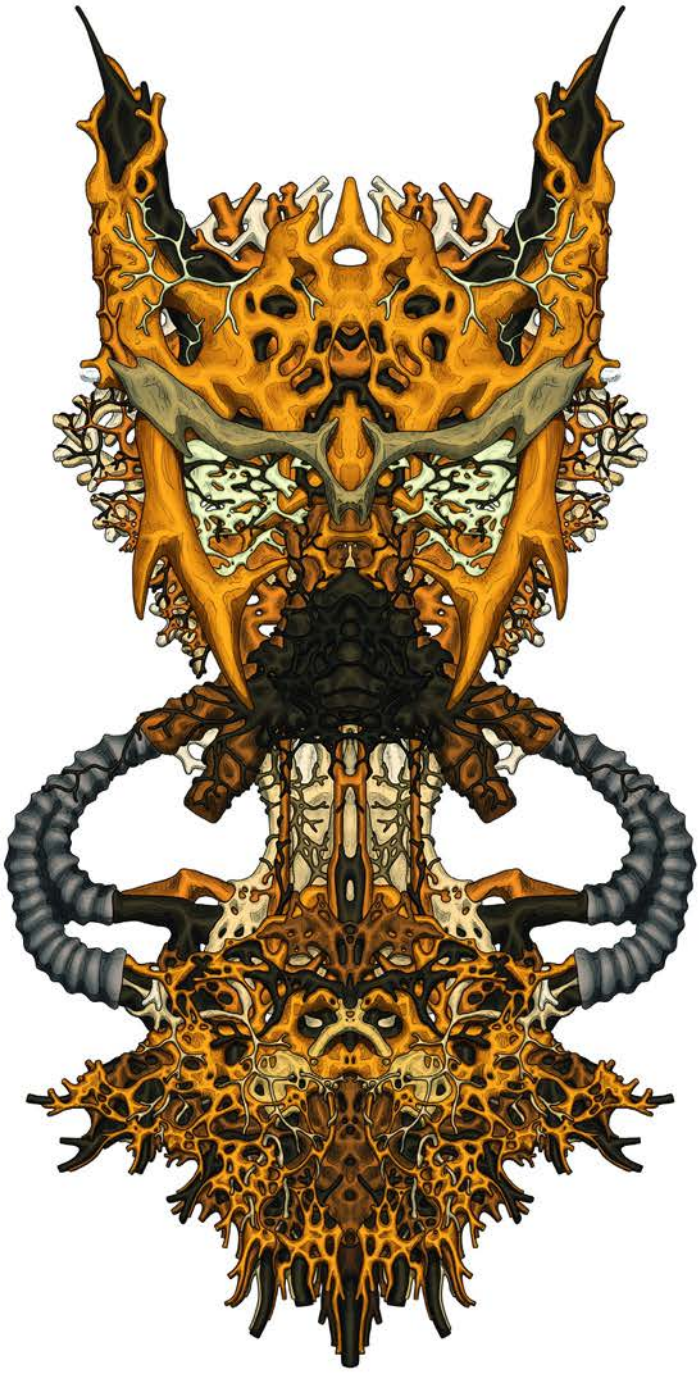
ANIDAORZ, 2009 - 2011
print
155 x 120 cm, framed 159 x 124 cm
61 x 47.2 inches, framed 62.6 x 48.8 inches



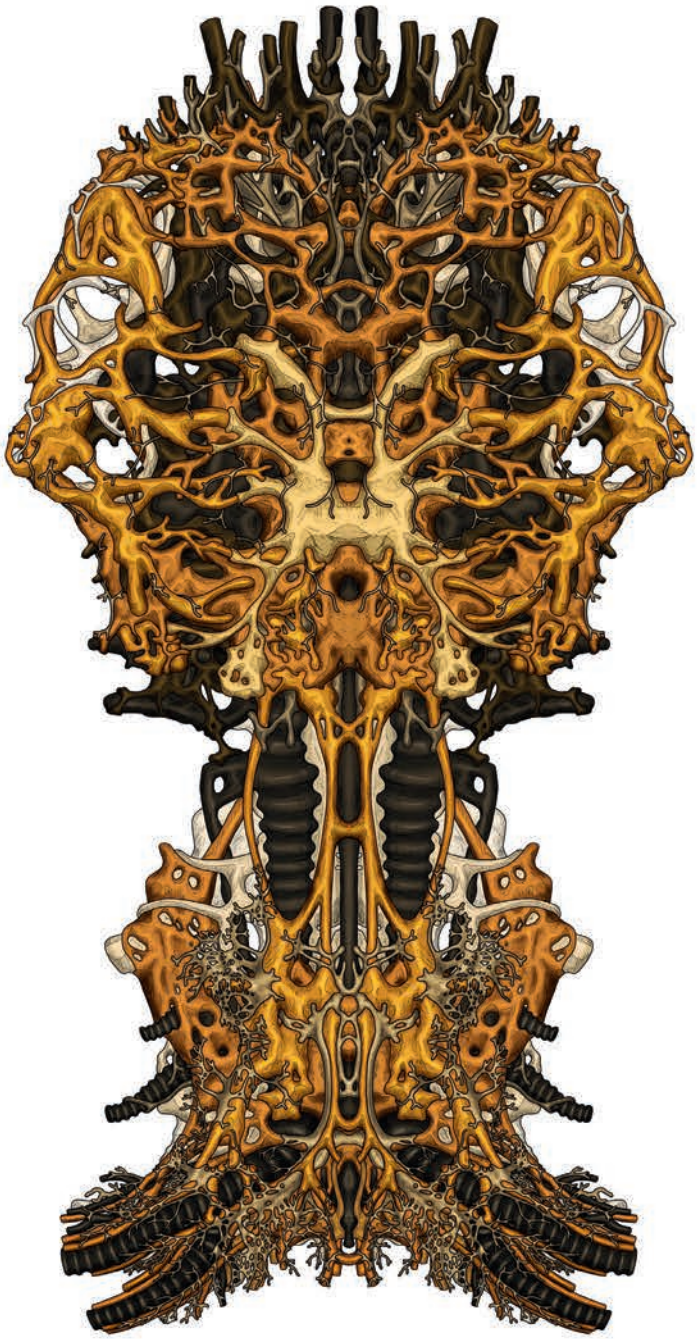
SIZALGIORZ, 2009 - 2011
print
155 x 120 cm, framed 159 x 124 cm
61 x 47.2 inches, framed 62.6 x 48.8 inches



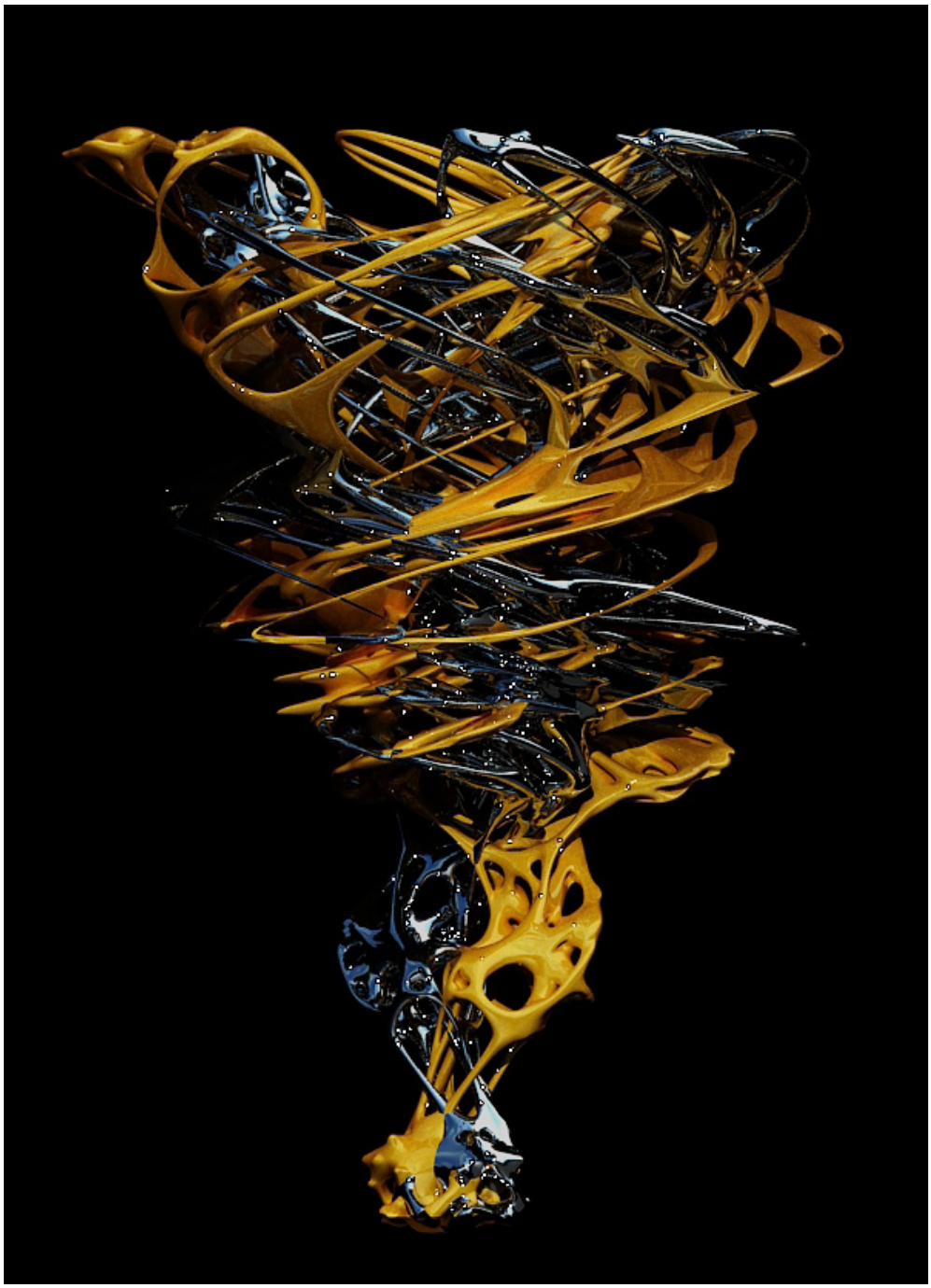
AGRIEBORTY, 2009 - 2011
study



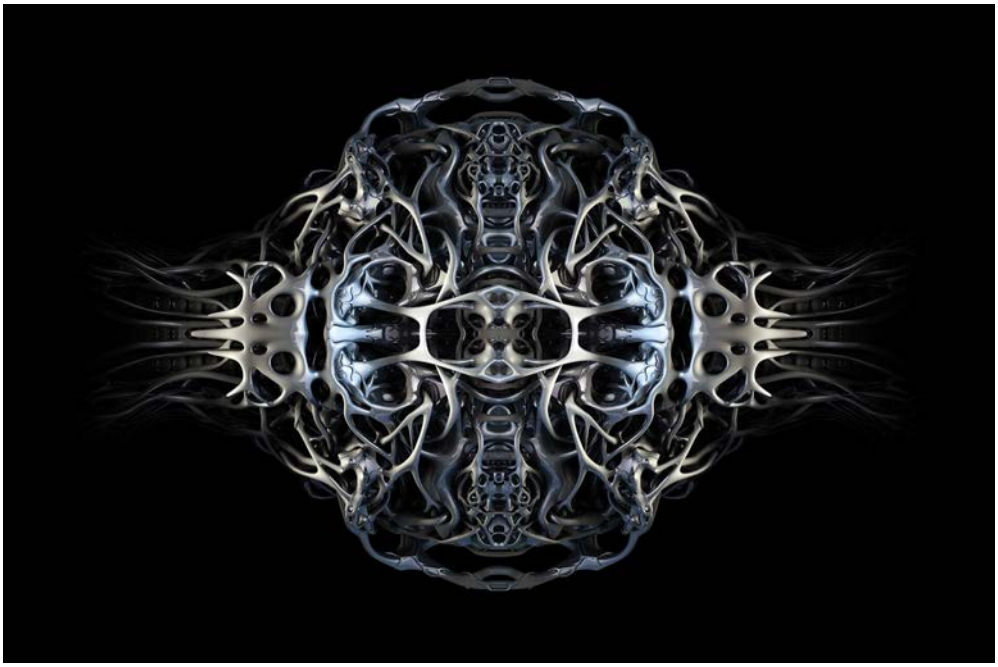
LEKZAORZ, 2009 - 2011
print
155 x 120 cm, framed 159 x 124 cm
61 x 47.2 inches, framed 62.6 x 48.8 inches



UARKIORZ, 2009 - 2011
print
155 x 120 cm, framed 159 x 124 cm
61 x 47.2 inches, framed 62.6 x 48.8 inches



ARGIETIWIST, 2009
study

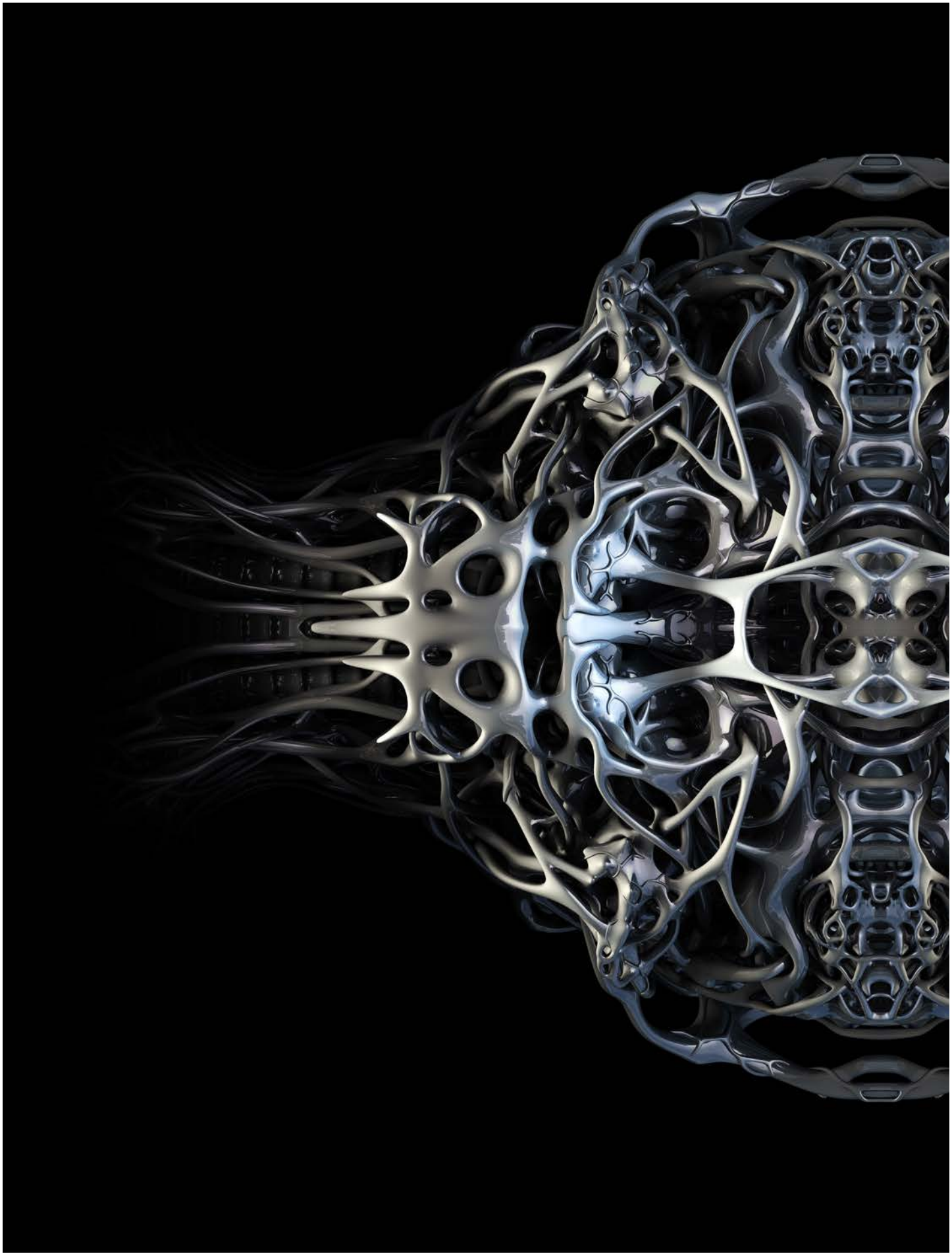


AGRIEMYS

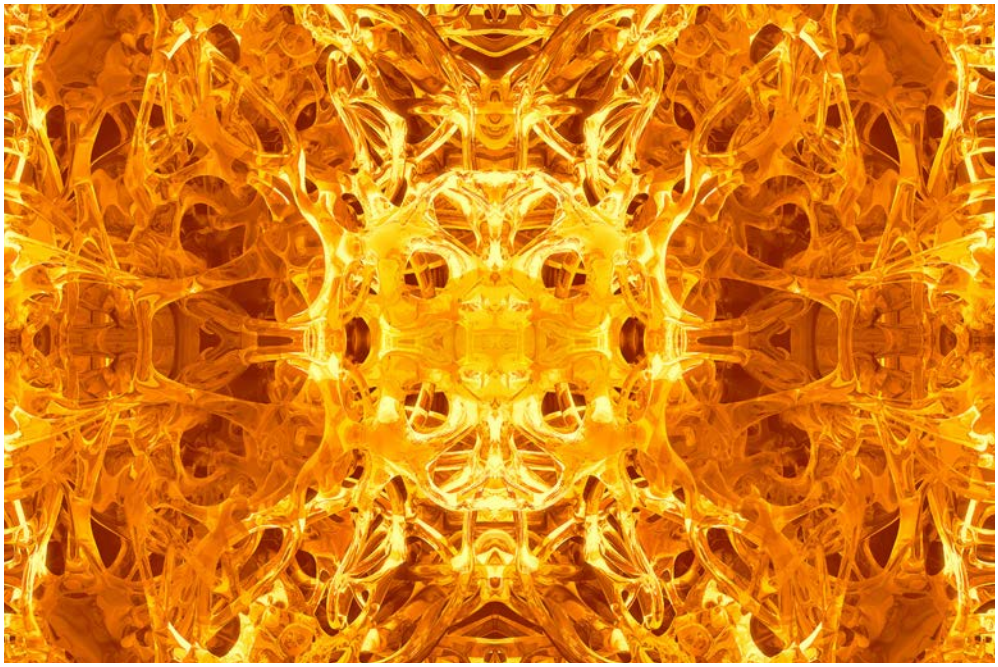
AGRIEMYS, a complex 2D-print, is the result of an artistic research on the human/ animal organic tissue, as represented in medical manuals and encyclopaedias. The glossy texture and the complex network of connections also give this work a certain machine aesthetic.

AGRIEMYS shows the world beneath the skin: industrialised ‘organs’, ‘muscles’, ‘nerves’,... By re-organising these building blocks, a strange creature without inside or outside comes into being: a cyborg figure who preserves the mean between the organic and the machine. Because this organic shape doesn’t have a skeleton or fixed structure, it seems floating in the realm of the virtual. Underlying Ervinck’s work on the human tissue is a preoccupation with the growing mechanisation of the human body. Not only does technology infiltrate the body, it also aims at using human tissue as a technological material. Using 3D models from CAT-scans, one can for instance make real replica’s of human bones. Bioprinting also enables us to print human organs. This way, the body achieves market value and becomes a consumer good**.**

AGRIEMYS, 2009 - 2011
lightbox
154 x 224 x 18 cm
60.6 x 88.2 x 7.1 inches



detail **AGRIEMYS**, 2009 - 2011
lightbox
154 x 224 x 18 cm
60.6 x 88.2 x 7.1 inches

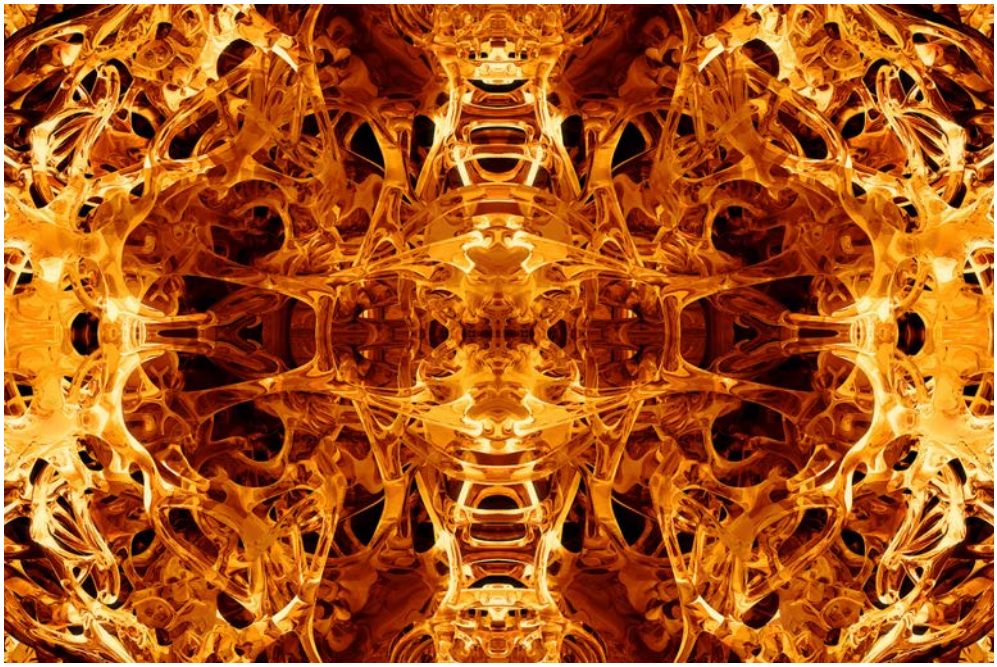


AGRIELEJIF, SUIERLEJIF

AGRIELEJIF and SURIELEJIF are a proliferating tissue that seems to stretch out of the frame. This complex 2D-print is the result of an artistic research on the human organic tissue, as represented in medical manuals.

AGRIELEJIF and SUIERLEJIF shows the World beneath the skin: organs, muscles, nerves... By re-organising these human building blocks, a strange creature without inside or outside comes into being: a cyborg figure who preserves the mean between the organic and the machine. Because this organic shape doesn't have a skeleton or fixed structure, it seems floating in the realm of the virtual. With its symmetric configuration, AGRIELEJIF and SUIERLEJIF reminds us of patterns in nature. Underlying Ervinck's work on the human tissue is a preoccupation with the growing mechanisation of the human body. Not only does technology infiltrate the body, it also aims at using human tissue as a technological material. Using 3D models from CAT-scans, one can for instance make real replica's of human bones. Bioprinting as well enables us to print human organs. This way, the body achieves market value and becomes a consumer good.

SURIELEJIF, 2011 - 2012
print
36 x 52 cm, framed 50 x 60 cm
14.2 x 20.5 inches, framed 19.7 x 23.6 inches



AGRIELEJIF, 2010 - 2011
print mounted on plexiglas and covered with plexiglas
105 x 185 cm
41.3 x 72.8 inches



GNI_D_GH_8_mar2005, 2005
print
80 x 110 cm, framed 104 x 134 cm
31.5 x 43.3 inches, framed 40.9 x 52.8 inches



LUNOTRIANO, 2023
Titanium
10 x 4,5 x 5,7 cm
3.9 x 1.8 x 2.2 inches



LUNONEPRIO, 2023 - 2024
titanium, pen parts
16 x 5.9 x 5.5 cm
6.3 x 2.3 x 2.2 inches



LUNONEPRIO, 2023 - 2024
titanium, pen parts
16 x 5.9 x 5.5 cm
6.3 x 2.3 x 2.2 inches

ANIMAL MUTATION



GORFILEH, 2012
3D print
9 x 10 x 11.5 cm
3.5 x 3.9 x 45.3 inches



ANIMAL MUTATION

Ervinck's signature style is a cross-pollination between the virtual and the real world. The digital designing process allows the artist to create very complex forms which cannot be created by means of hand-drawn sketches. However designed digitally, the sculptures do not exclude the organic and the biomorphic. On the contrary, the artist tries to explore the world beneath the skin and the organic substance has become a crucial building stone. What has become noticeable in these sculptures is an exteriorization of the endoskeleton. The sculptures resulting out of this reversal are formless and without a centre.

The lively sculptures with a dynamic shape seem to grow endlessly. The design process of this work is very closely related to a new form of architecture which is commonly referred to as 'blob architecture'. This kind of computer-aided designs resulting in organic, amoeba-shaped, bulging forms was firstly explored by an architect named Greg Lynn in 1995. This is a new movement whereby architects remove themselves from the previous linear and corner-like box structures and instead turn to rounded, bulging shapes as structural forms.

The animal mutations are monstrous in various respects. Next to clearly being animal-like, but impossible to define well, they dilute different media. It is exactly this crossover and the doubt that comes with it that is intriguing and that Nick Ervinck constantly returns to when he is looking for the subtle border between abstraction and figuration, the suggestion rather than the definition of an idea. Ervinck is fascinated by the possibility that, in the future, children might create their pets out of a mix of artificial, biological and robotic elements. The desire to create non-existing animals is clearly related to the 'God games' he liked to play as a child. These games reveal a basic human need to keep control over our surroundings and the need to reconstruct the past. There is this age old strange mixture of wanting to keep life under control, combined with this headstrong need for fantasy. In this way creating monsters is our human condition. You can see this in cave drawings and fairy tales, image puzzles and 3D games. Ervinck likes to connect this to his love for science fiction and games as well. So the idea of the monsters goes from mythological animals over gothic monsters like Frankenstein to creatures from popular science fiction and fantasy.



GERFINORUM, 2012
3D print



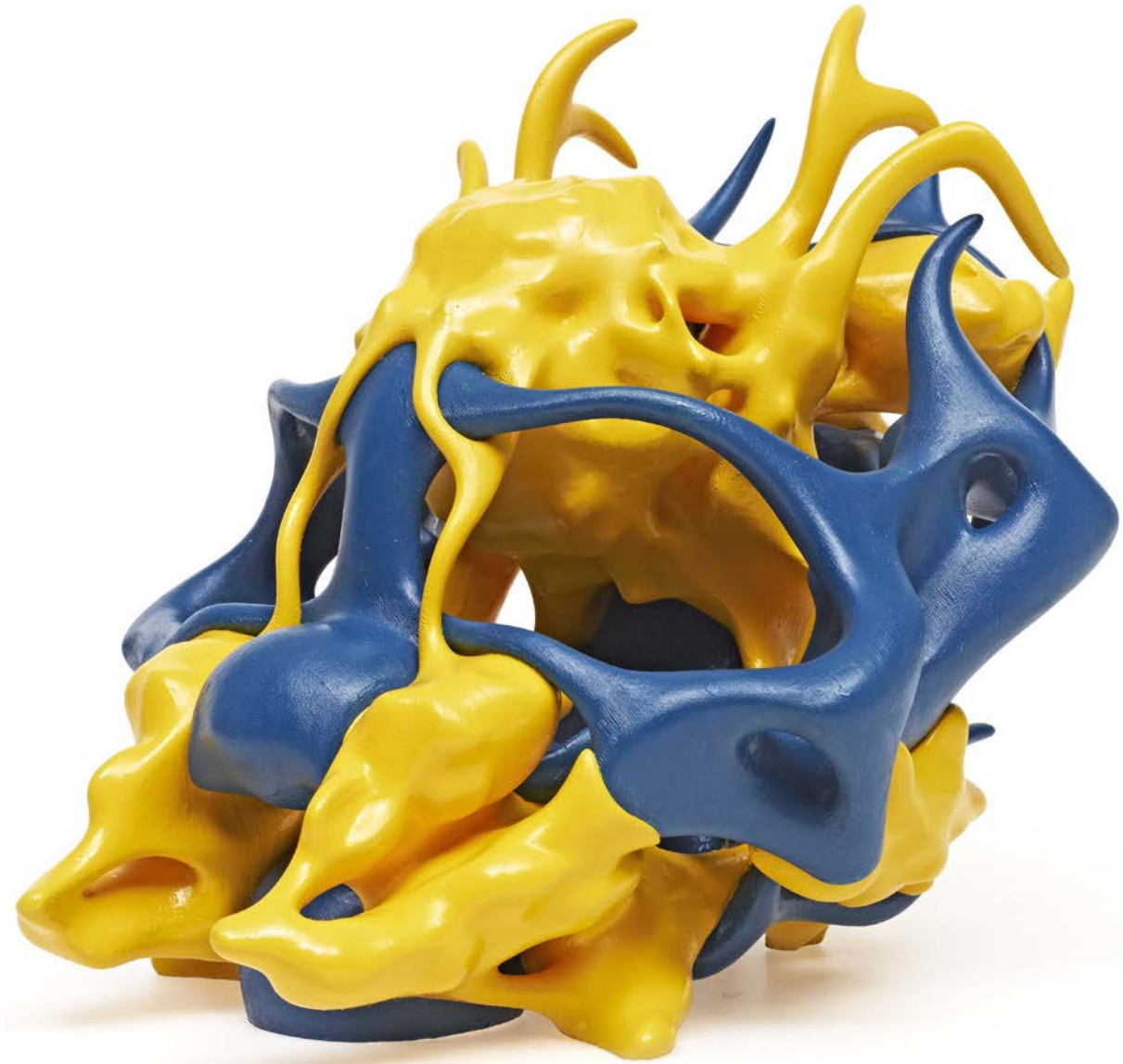
GORFILEH_M, 2012
iron, polyester and polyurethane
90 x 100 x 115 cm
35.4 x 39.4 x 45.3 inches



GARFINOSWODA

GARFINOSWODA (2011-2012) seems to be made out of two components but is printed as one entity. The smooth blue form almost embraces the explosive yellow structure. This combination evokes a dynamic, yet tense liaison, a symbiotic wrestle fought to control the physical space. However designed digitally, Nick Ervinck's sculptures do not exclude the organic and the biomorphic. In the contrary, he tries to explore the world beneath the skin and the organic substance has become a crucial building stone. What has become noticeable in these sculptures is an exteriorization of the endoskeleton. The sculptures resulting out of this reversal are formless and without a centre. What's more, the skeleton has been removed and one big formless shape is now expanding in space. Both NIKEYSWODA and GARFINOSWODA refer to the blob architecture, introduced by the architect Greg Lynn in 1995. These blob forms, which look organic and mobile, are the result of a computer-based designing process. This architectural movement pleas for a removal of linear, rigid structures and aims at creating expanding, bulging and growing shapes.

exhibition view: 2014 GNI-RI feb2014, De Mijlpaal - Heusden-Zolder, BE



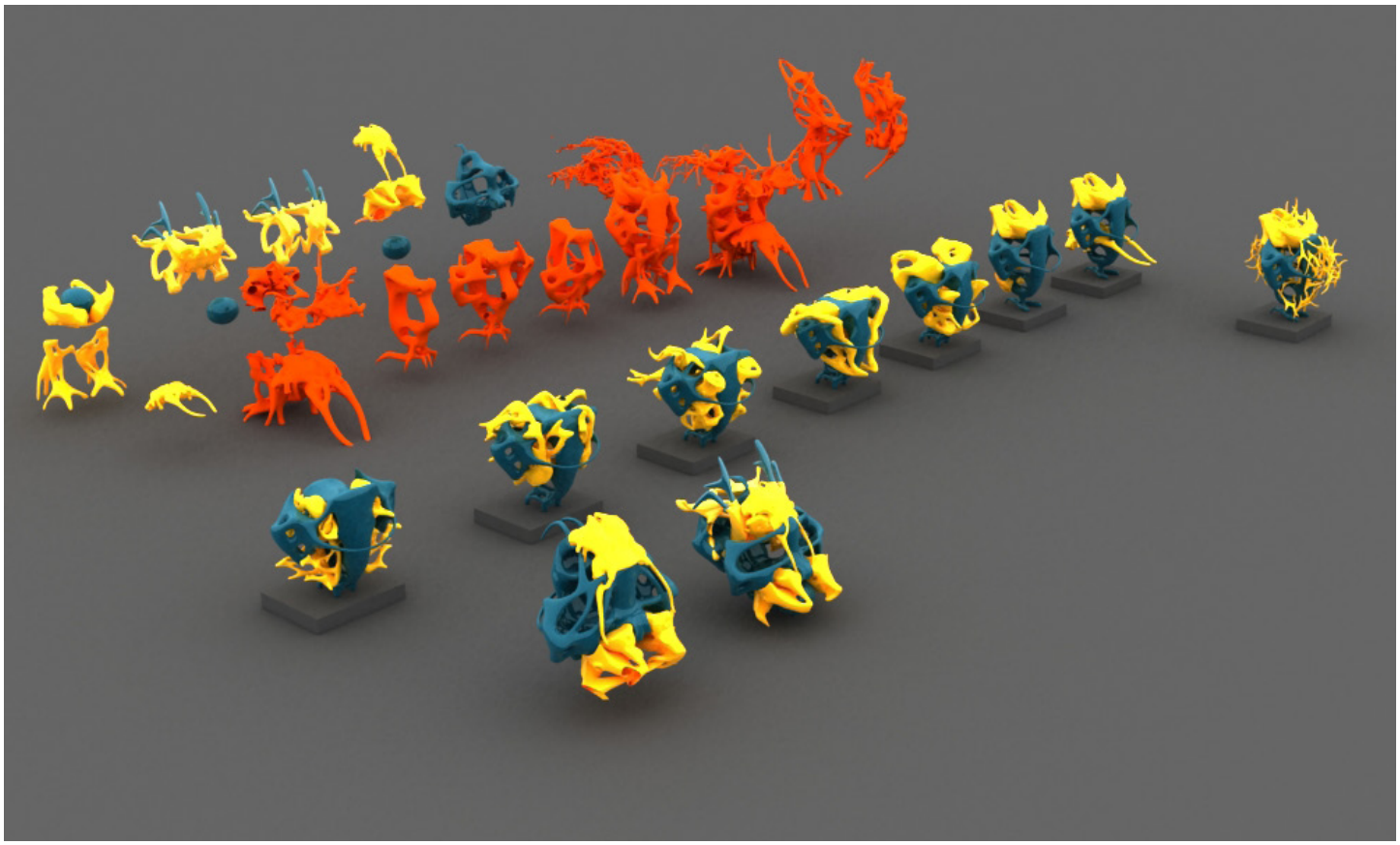
GARFINOSWODA, 2011 - 2012
3D print
25 x 28 x 25 cm
9.8 x 11 x 9.8 inches



GARFINOSWODA, 2011
polyester and polyurethane
175 x 200 x 175 cm
68.9 x 78.7 x 68.9 inches



NIKEYSWODA, 2011
polyester and polyurethane
280 x 214 x 173 cm
110.2 x 84.3 x 68.1 inches



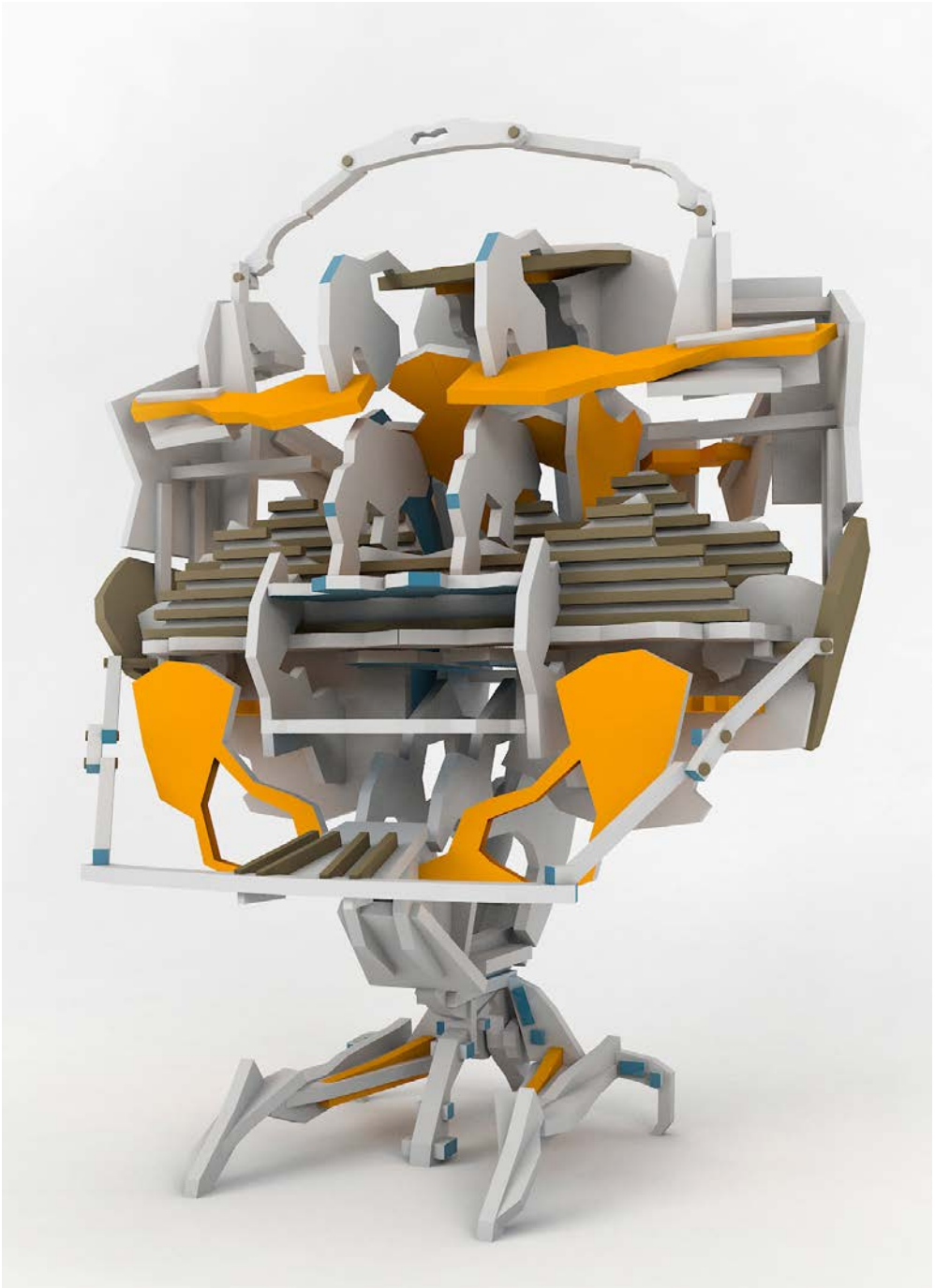
NIKEYSWODA, 2011
study



NIKEYSWODA, 2011 - 2012
3D print
53 x 41 x 33 cm
20.9 x 16.1 x 13 inches



exhibition view: 2013 Kortrijk vlaandert, Budafabriek - Kortrijk, BE



NIKEYSENIL, 2012
study



NAPELHIUAB

For NAPELHIUAB , Nick Ervinck took the organic shape of flowers and plants as a starting point. Ervinck's signature style is a cross-pollination between the virtual and the real world. The digital designing process allows the artist to create very complex forms which cannot be created by means of hand-drawn sketches. In this manner, NAPELHIUAB is a lively sculpture with a dynamic shape that seems to grow endlessly and consequently mirrors the fast changing nature of contemporary metropolitan cities. The design process of this work is very closely related to a new form of architecture which is commonly referred to as 'blob architecture' which was firstly explored by the architect named Greg Lynn in 1995.

exhibition view: 2014 GNI-RI jan2014, Beelden aan Zee - Schevingen, NL



NAPELHIUAB, 2011
3D print
21 x 24 x 20 cm
8.3 x 9.4 x 7.9 inches



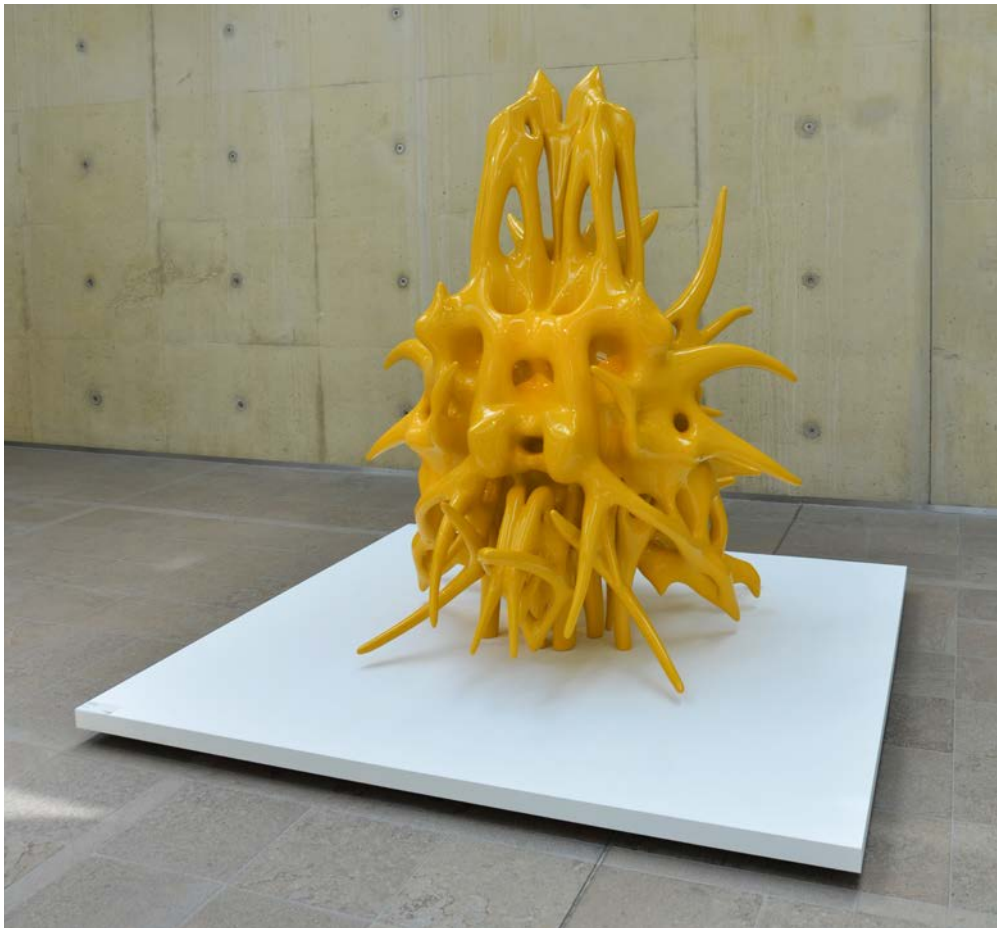
NAPELHIUAB, 2011
polyester and polyurethane
115 x 170 x 135
45.3 x 66.9 x 53.1 inches

exhibition view: 2016 GNI-RI apr2016, Oude Kerk - Vichte, BE





exhibition view: 2013 Kortrijk vlaandert, Budafabriek - Kortrijk, BE



ANIHUAB

For ANIHUAB, Nick Ervinck took the Bauhinia flower, represented in the flag of Hong Kong, as a starting point. The digital designing process allows the artist to create very complex forms which cannot be created by means of hand-drawn sketches.

In this manner, ANIHAUB is a lively sculpture with a dynamic shape that seems to grow endlessly and consequently mirrors the fast changing nature of Hong Kong's city. The symmetry in the sculpture refers to the duality of Hong Kong versus China and reflects the idea of 'one country, two systems'. Greg Lynn's 'blob architecture' can again be seen exercising its influence.

ANIHUAB, 2010
polyester and polyurethane
200 x 170 x 150 cm
787 x 66.9 x 59.1 inches

exhibition view: 2015 Vormidable, Beelden aan Zee - Den Haag, NL



ANIHUAB, 2010
polyester and polyurethane
200 x 170 x 150 cm
787 x 66.9 x 59.1 inches

exhibition view: 2013 Kortrijk vlaandert, Budafabriek - Kortrijk, BE



ANIHUAB, 2010
3D print
29 x 22 x 25 cm
11.4 x 8.7 x 9.8 inches



studio view: 2010 Studio Nick Ervinck - Lichtervelde, BE



ONSEPOTS, 2020 - 2021
3D print
25 x 14,5 x 13,5 cm
9.8 x 5.7 x 5.3 inches



RETIURABO, 2014
study



REDNOMER, 2018
study



ICHNABO, 2010 - 2014
3D print
23 x 21 x 18 cm
9.1 x 8.3 x 7.1 inch



BORTOBY

BORTOBY is clearly animal-like, but is impossible to define well. One can see a lion-like body, crabs feet and devils, but also a transformer robot or a monstrous creature.

BORTOBY is monstrous in other respects as well, for instance in its diluting of different media. It is exactly this crossover and the doubt that comes with it that is intriguing and that Nick Ervinck constantly returns to when he is looking for the subtle border between abstraction and figuration, the suggestion rather than the definition of an idea. Ervinck is fascinated by the possibility that, in the future, children might create their pets out of a mix of artificial, biological and robotic elements. The desire to create non-existing animals is clearly related to the 'God games' he liked to play as a child. These games reveal a basic human need to keep control over our surroundings and the need to reconstruct the past. There is this age old strange mixture of wanting to keep life under control, combined with this headstrong need for fantasy. Creating monsters thus is our human condition. You can see this in cave drawings and fairy tales, image puzzles and 3D games. Ervinck likes to connect this to his love for science fiction and games as well. So the idea of the monsters goes from mythological animals to Xmen, Batman, Superman, Stargate, Aliens, cyborgs, robots, the Hulk, Frankenstein,...

BORTOBY, 2010
3D print
44 x 45 x 39 cm
17.3 x 17.7 x 15.4 inches

exhibition view: 2014 GNI-RI feb2014, De Mijlpaal - Heusden-Zolder, BE



BORTOBY, 2010
3D print
44 x 45 x 39 cm
17.3 x 17.7 x 15.4 inches



KOLEKNAT, 2009 - 2010
3D Print
44 x 44 x 34 cm
17.3 x 17.3 x 13.4 inches



exhibition view: 2013 Kortrijk vlaandert, Budafabriek - Kortrijk, BE



EGKLEAT, 2020 - 2021
3D print
30 x 18 x 18 cm
11.8 x 7 x 7 inches



DERSEON, 2021 - 2022
polyester and polyurethane
225 x 100 x 100 cm
88.6 x 39.4 x 39.4 inches



ELLEIBA, 2022
polyester, polyurethane, stainless steel
470 x 328 x 320 cm
185 x 129 x 126 inches



ELLEIVIOS, 2023
ceramic
61 x 44 x 34,5 cm
24 x 17.3 x 13.6 inches



ELLEIVIOS, 2023
ceramic
61 x 44 x 34,5 cm
24 x 17.3 x 13.6 inches



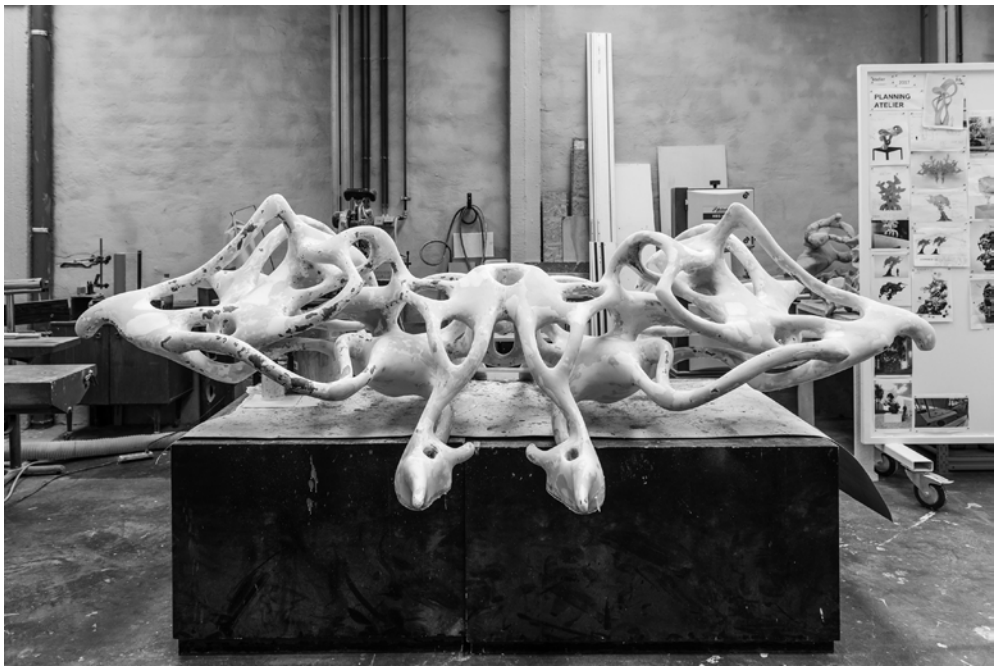
ELLEIVIAR, 2023
ceramic
60 x 41,5 x 44 cm
23.2 x 16.3 x 17.3 inches



ELLEIBIO, 2023
ceramic
57 x 37,5 x 39,5 cm
22.4 x 14.8 x 15.5 inches



AYAMONSK, 2009 - 2010
3D print
36 x 42 x 33 cm
14.2 x 16.5 x 13 inches



studio view: 2011 Studio Nick Ervinck - Lichtervelde, BE



AMTA, 2010 - 2015
polyester and polyurethane
225 x 310 x 90 cm
88.6 x 122 x 35.4 inches



IERTU

IERTU is a playful interpretation of a stuffed animal, and more specific to a deer with large antlers, hanged above a hearth-fire.

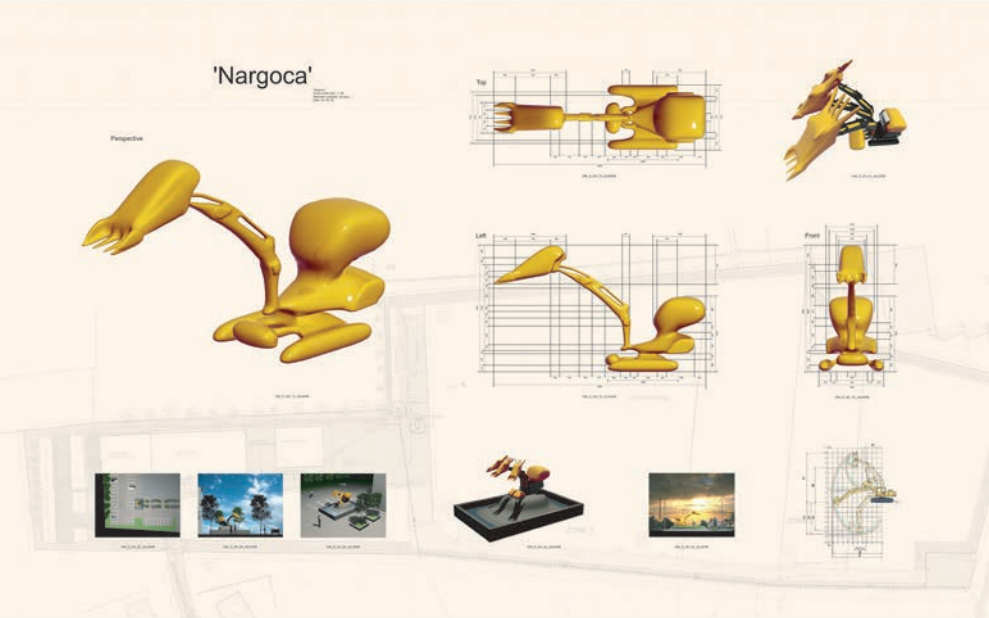
This visual reference came into existence by chance, when Ervinck studied the lower side of his sculpture ANIHUAB. IERTU thus is an ode to the many-sidedness of 3D sculpture. The digital designing process allows the artist to create very complex forms which cannot be created by means of hand-drawn sketches.

IERTU, 2011
polyester and polyurethane
148 x 143 x 50 cm
58.3 x 56.3 x 19.7 inches

exhibition view: 2016 GNI-RI mar2016, Musée Paul Valéry - Sète, FR



IERTU, 2011
polyester and polyurethane
148 x 143 x 50 cm
58.3 x 56.3 x 19.7 inches



NARGOCA, 2006
print
81 x 112 cm, framed 105 x 136 cm
31.9 x 44.1 inches, framed 41.3 x 53.5 inches



NORIGOCA, 2006
print
60 x 98 , framed 84 x 122 cm
23.6 x 28.6 inches, frame 33 x 48 inches



ONID, 2006
study



ONID, 2011
wall print
200 x 600 cm
78.7 x 236.2 inches

location/collection: Kabouterberg UZ Leuven - Leuven, BE



ONID, 2011
print
70 x 50 cm
27.5 x 19.6 inches





ONID, 2006 - 2008
iron and polyester
45 x 90 x 24 cm
17.7 x 35.4 x 9.4 inches

exhibition view: 2012 GNI-RI jun2012, Kasteel Beauvoorde - Beauvoorde, BE



ERNYELK, 2016
polyurethane and polyester
35 x 42 x 23 cm
13,8 x 16,5 x 9,1 inches

BLOB MUTATION



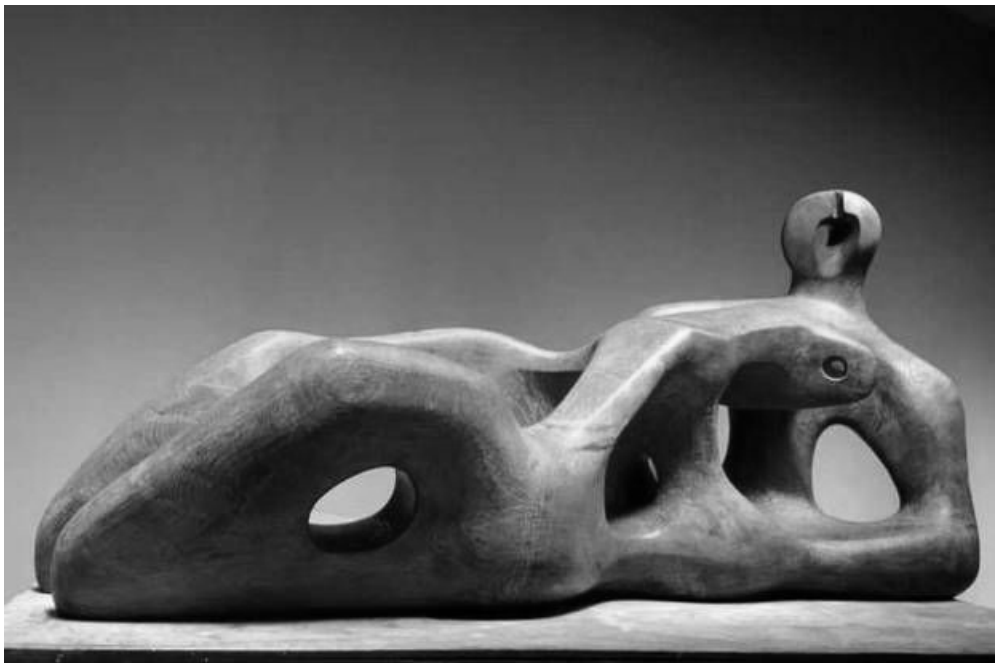
ORGANIC WORKS

This text focuses on the central issue in Nick Ervinck's work, namely the interaction between the physical and the virtual. The inherent tension between these two terms expresses one of the most fundamental challenges that Ervinck is trying to meet in his oeuvre.

The oeuvre of Nick Ervinck has one foot firmly planted in the digital world. This means that he does not only use the computer as an instrument, but that the digital logic largely determines his artistic thought and method as well. Using copy-paste, he applies images, shapes and textures of extremely diverse origins: basilicas, corals, dinosaurs, cottages, Rorschach inkblots, Chinese rocks and trees, Henry Moore and Hans Arp, manga, twelfth-century floral wallpaper, the anatomy of the human larynx, and so on. These elements are then digitally reproduced, mirrored, distorted and assembled. During this process, Ervinck works with procedures and patterns, although intuitive sculptural craftsmanship maintains a crucial role throughout the creative process. He thereby strives towards a balance in the final image between structure and complexity, figuration and abstraction, fancy and symmetry.

Of equal importance in Ervinck's oeuvre is the other extreme, which contradicts the digital image on more than one level: the concrete, tangible matter. Whereas the digital age is still very young, the art of sculpture boasts a tradition of several millennia. Contrasting with the suppleness of the binary image is the inherent inflexibility of sculpture, especially when it aspires towards monumental proportions and longs to weather the elements.

Reclining Figure, Henry Moore, 1938



The design process of his work is very closely related to a new form of architecture which is commonly referred to as ‘blob architecture’. These kind of computer-aided designs resulting in organic, amoeba-shaped, bulging forms was firstly explored by an architect named Greg Lynn in 1995. This is a new movement whereby architects remove themselves from the previous linear and corner- like box structures and instead turn to rounded, bulging shapes as structural forms.

A way to enlarge the contrast between the virtual and the digital is by remaking the smaller 3D prints in polyester sculptures. These very large sculptures demand a lot of work and craftsmanship. While the 3d prints invite you to look closer, the large sculptures frighten us a bit. Like the 3d prints they have no context in the real world but while the 3D prints invite us to look closer, the sculptures make a statement from a further distance.

Both organic, geometrical, fluid and massive, his artworks thus demonstrate the sculpture as a cross-over, as a visual hybrid. Floating between high tech and low tech, they refer to classical sculpture, but also to the language of futurism, sci-fi and high technology. Ervinck’s work is both avant-gardist (in the use of the newest technology, and historicist (in its references to art history and manual sculpting processes). However using 3D technology, he designs his objects ‘by hand’, using no programming or algorithms. This position is unique, as strictly computer generated art mostly is ‘amnesiastic’.

Mother and child, Barbara Hepworth, 1934



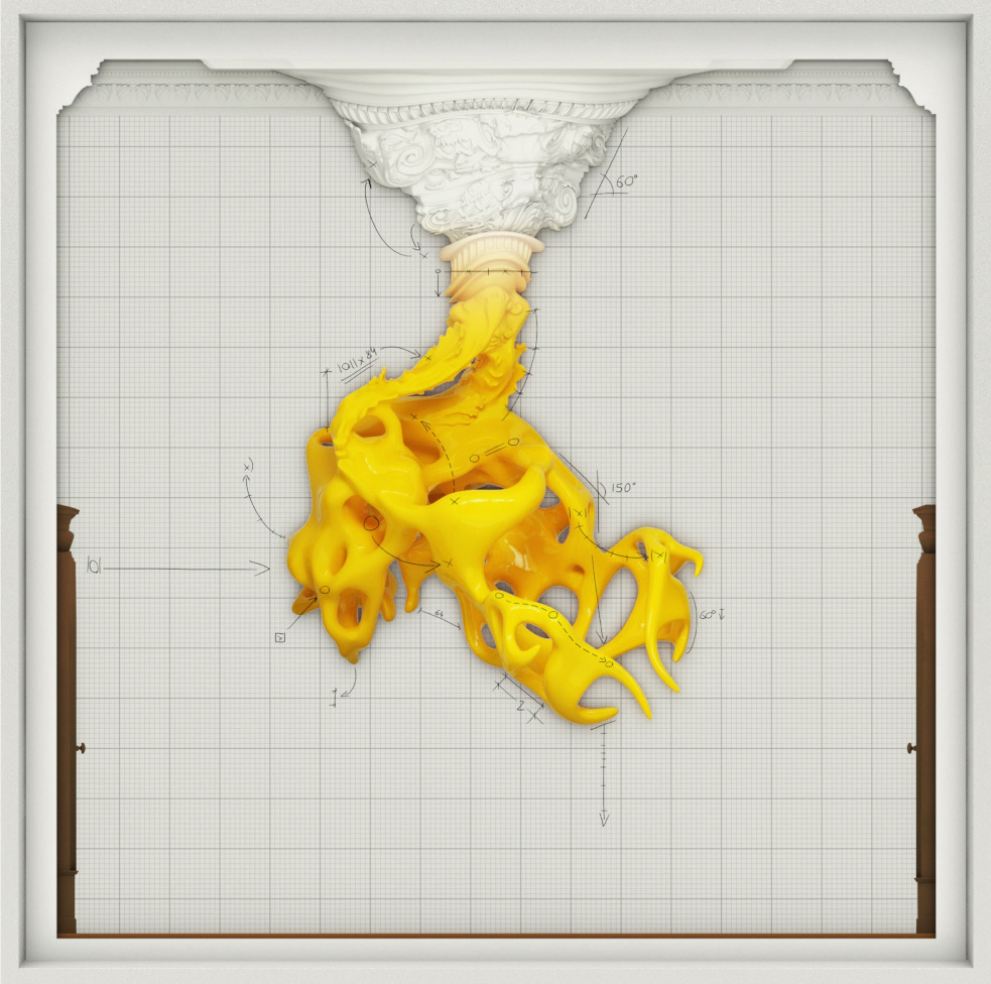
KOMANIL

With KOMANIL, Nick Ervinck brings into question the opposition between the conventional architectural space (box) and the virtual design (blob).

He translates this opposition to a new level by transforming the sculpture into a large ceiling ornament in this virtual, non-existent space. This breaks with the classic vertical presentation of artworks on a wall or in the room.

Nick Ervinck creates an interesting dialogue between the organic design and the architecture surrounding it. This results in a thin line between virtual and real, between immaterial and material. Ervinck's aim is to let architecture and sculpture meet, and to explore the realm of the impossible by constantly pushing the limits of what we call 'realistic'.

KOMANIL, 2015
3D print and wood
39 x 38 x 39 cm
15.4 x 15 x 15.4 inches



KOMANIL, 2015
print
52 x 52 cm, framed 54 x 54 cm
20.4 x 20.4 inches, framed 21.3 x 21.3 inches



KOMANIL, 2015
3D print and wood
39 x 38 x 39 cm
15.4 x 15 x 15.4 inches

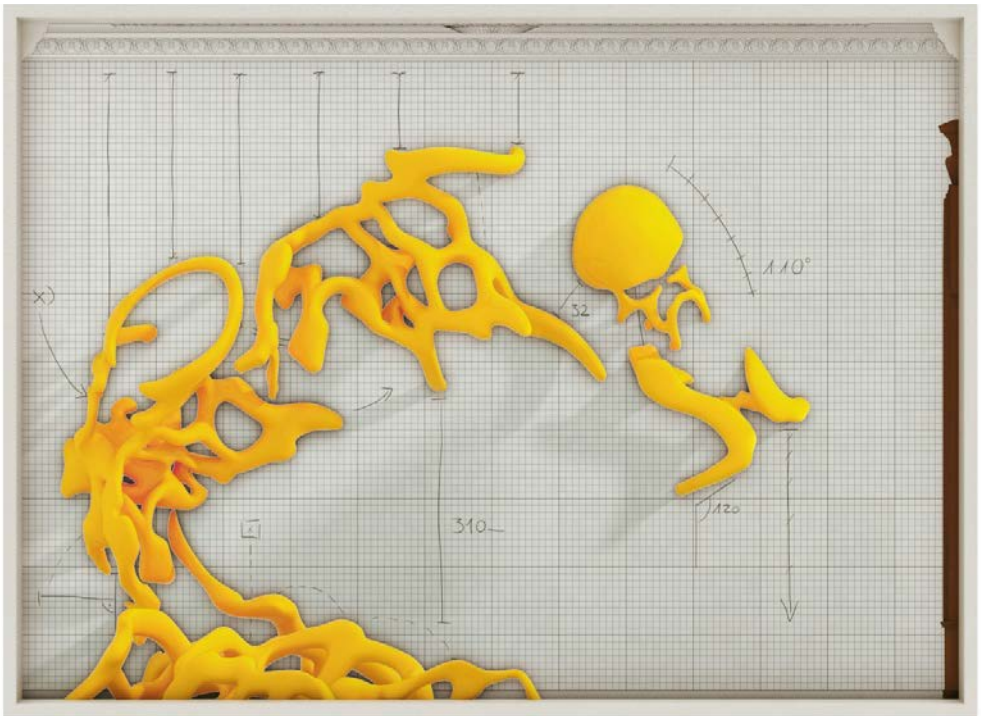


SUMNIM

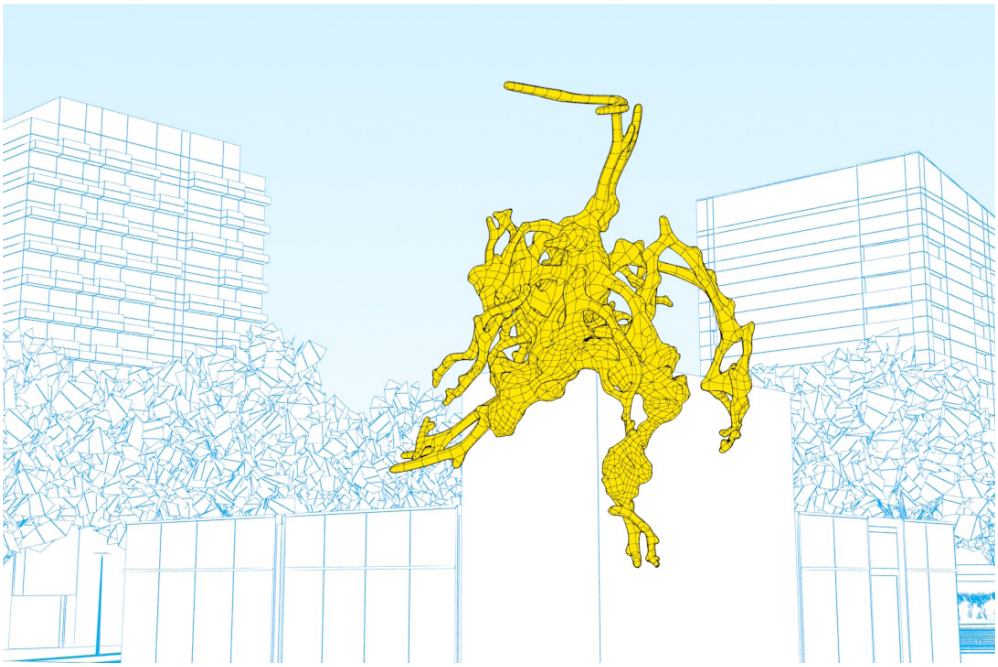
SUMNIM is a portable, not to be entered, museum room in which Ervinck questions the static features of the white cube.

Instead of presenting his sculpture on a pedestal in the middle of the room, this sculpture seems to extend from the ground to the wall. This way, SUMNIM brings into question the classic vertical presentation of artworks on a wall or their static presentation in the middle of the room. SUMNIM refers also to a discourse in contemporary architecture on the tension between rigid structures and organic ones, which Ervinck interprets as a play between boxes and blobs. Ervinck doesn't look for monumentality or rigidity, but rather tries to pry loose the shape out of the base. Here, the box structure is completely absent. Several of these boxes made by different artists will be placed upon each other. The public is invited to look in the museum rooms, as if it are show-boxes.

SUMNIM, 2012
3D print and wood
66 x 102.5 x 62 cm
26 x 40.4 x 24.4 inches



SUMNIM, 2012 - 2013
print
52 x 72 cm
20.5 x 28.3 inches



EGNOABER

Nick Ervinck designed a seven meter high sculpture EGNOABER for the new central square “Raadhuisplein” in the city Emmen, located in the north of the Netherlands. The whimsical sculpture EGNOABER looks like a runaway tree, an odd skeleton or a dead and abstract body, which has been recovered by the organic, fluid and vivid yellow texture.

It makes us think at the kienstobbe (a typical tree root for this region). EGNOABER refers to natural erosion processes and to the visual language of an artefact (the shiny and colourful varnish).

The sculpture is placed on top of a parking entrance building. By this the sculpture and the building add value to each other. The building becomes the pedestal of the sculpture while the sculptures makes the parking entrance more attractive.

For this sculpture, Ervinck was Inspired by both Eastern (Chinese rocks) and western (blob architecture) shapes. Following the newest designing processes, he builds upon the classic sculpting techniques as well. What’s more, Nick Ervinck intentionally plays with the organic language of Hans Arp and Henry Moore. Developing techniques and machines of his own, the artist tries to realise his virtual designs in the physical world.

EGNOABER, 2015
study



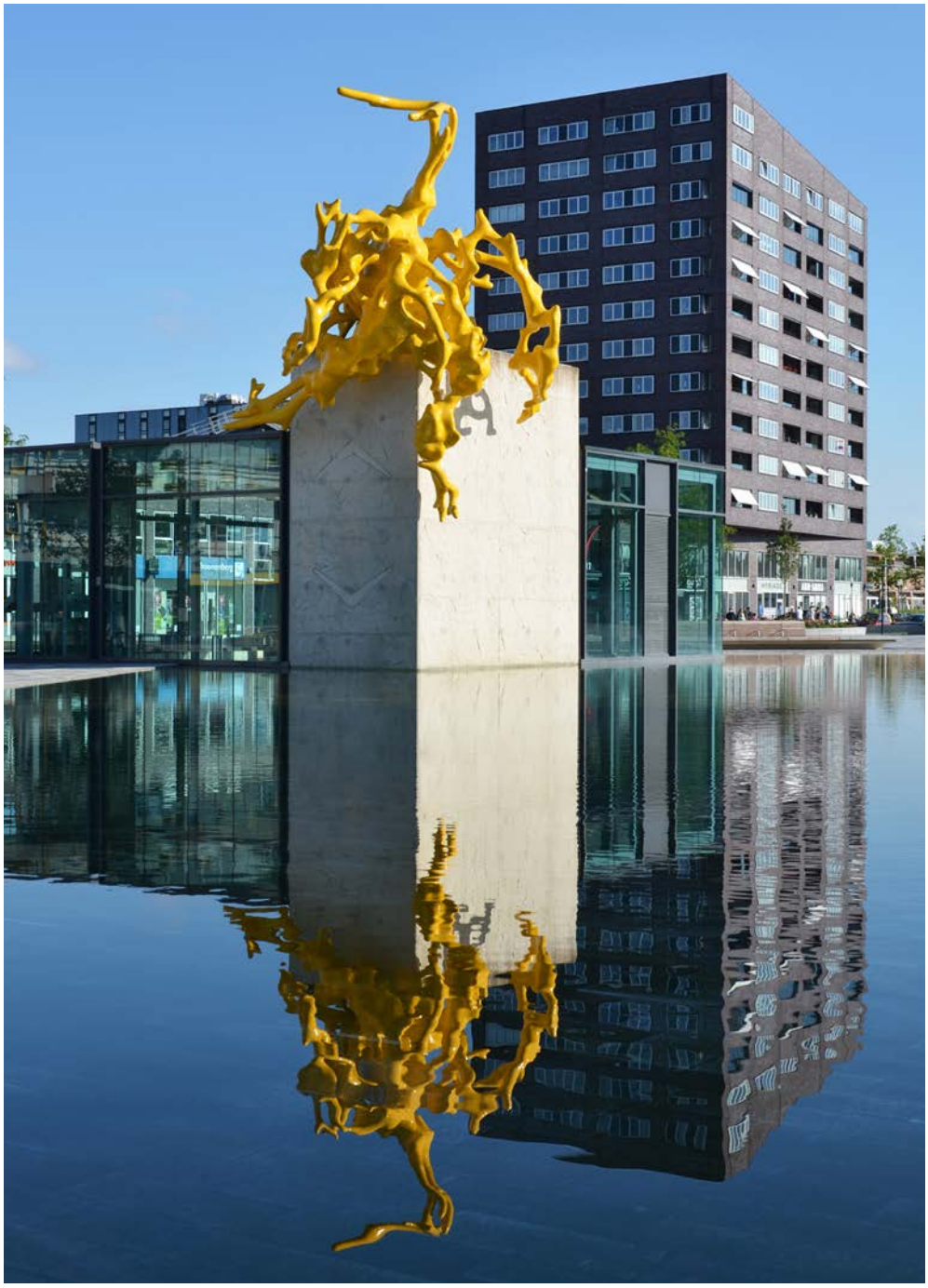


1. EGNOABER, Studio Nick Ervinck, 2015, Lichtervelde, BE
2. EGNOABER, Raadhuisplein, 2015, Emmen, NL



EGNOABER, 2015
polyester and polyurethane
710 x 440 x 490 cm
279.5 x 173.2 x 192.9 inches

location: Centrumplein - Emmen, NL



EGNOABER, 2015
polyester and polyurethane
710 x 440 x 490 cm
279.5 x 173.2 x 192.9 inches

location: Centrumplein - Emmen, NL



EGNABO

EGNABO refers to natural erosion processes and to the visual language of an artefact (the shiny and colourful varnish).

For this sculpture, Ervinck was Inspired by both Eastern (Chinese rocks) and western (blob architecture) shapes. Following the newest designing processes, he builds upon the classic sculpting techniques as well. What's more, Nick Ervinck intentionally plays with the organic language of Hans Arp and Henry Moore. Developing techniques and machines of his own, the artist tries to realise his virtual designs in the physical world.

EGNABO, 2010 - 2011
polyester and polyrethane
340 x 380 x 260 cm
133.9 x 149.6 x 102.4 inches

location: WZC Yserheem - Diksmuide, BE



TSENABO

TSENABO was specially designed for this place; an entrance of a hospital. Pushed on upwards, this dead organic material seems to be recovered by living substance. The empty holes are a crucial part of the sculpture.

Like Henry Moore, Nick Ervinck tries to play with the emptiness to give the structure a new dimension. The structure looks like the result of natural erosion, like seawater does with rocks. While the shiny material and the bold color gives it the effect of an artefact. This yellow expressive sculpture intrigues from any angle and contributes to the atmosphere of the place. TSENABO has a lot in common with EGNABO. For both sculptures Nick Ervinck was inspired by Eastern (Chinese rocks) and Western (blob architecture) shapes. Following the newest designing processes, he builds upon the classic sculpting techniques as well.

TSENABO, 2011 - 2013
polyester and polyrethane
405 x 717 x 590 cm
159.4 x 282.3 x 232.3 inches

location: Sint-Andriesziekenhuis - Tielt, BE





LOREKNUB, 2017
study



NEKRAGEV, 2017
study



studio view: 2009 Studio Nick Ervinck - Kortemark, BE



NIEBLOY

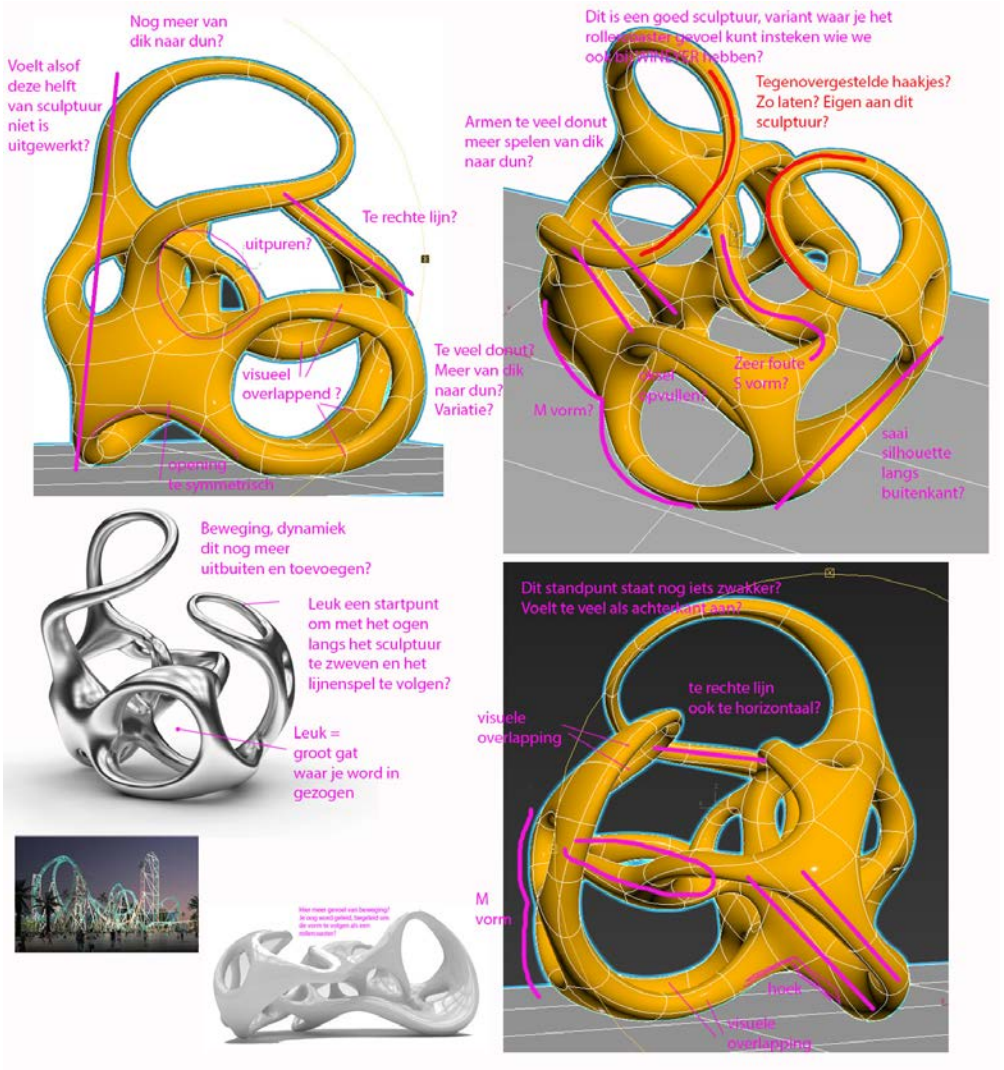
Starting point of Nick Ervinck's sculptures are mostly specific, visible phenomena and forms. Trained as a sculptor, he always tries to take existing elements from physical reality. These are further transformed using digital techniques. This way, new dialogues between old and new, between tradition and innovation and between sculpting and new media arise.

This sculpture is situated in the world between the virtual and the real. By copy-pasting, montage and collage, Ervinck designs virtual and abstract forms. This eclectic technique enables him to create what can hardly be thought of, or what cannot be made by hand. NIEBLOY tells a story of 'becoming'. For the sculpture looks like a living, dynamic substance, which keeps on growing and transforming. This outside sculpture is designed fully digital, yet, it is manufactured by hand, using polyester. Again the result of a spontaneous, natural erosion process has to be borne in mind. At the same time, the bright colours and the shiny surface seem to contradict the organic, and gives the sculpture the allure of an artefact. With NIEBLOY, references to Henry Moore and the modernist sculptors are evident.

exhibition view: 2009 Parallellepipeda, Museum M – Leuven, BE



studio view: 2009 Studio Nick Ervinck - Kortemark, BE



AMPOLI, 2016
study



NIEBLOY, 2009
polyester and polyurethane
325 x 350 x 230 cm
128 x 137.8 x 90.6 inches

exhibition view: 2009 Parallellepipeda, Museum M – Leuven, BE



NIEBLOY, 2016
study



WIEBLOYER and WIEBLOY

WIEBLOYER and WIEBLOY are telling a story of 'becoming', for the sculpture looks like a living, dynamic substance, which keeps on growing and transforming.

The inspiration of WIEBLOYER and WIEBLOY was found during a walk in the Yuyuan garden, at the shores of the Huangpu river in Shangai, where Ervinck was attracted by the perforated, changeable structure of rocks. The yellow sculpture resembles a strange endoskeleton, an abstract structure, which is generated by the organic, fluid texture. While Michelangelo carved out a form from the material, Nick Ervinck chooses the opposite path with the digital designing process. The virtual form is not liberated from the material, but rather becomes a constructive power. Deriving methods from 3D technology, Nick Ervinck constantly explores the borders between the possible and the real. This playful sculpture comes fully to life when the sun is shining and the passer-by can see the clouds reflected on the yellow surface. These reflections give a poetic dimension to the artwork.

WIEBLOYER, 2016
polyester and polyurethane
90 x 164 x 103 cm
35.4 x 64.4 x 10.6 inches



WINEYER, 2016
study



IEPOHSNAJ, 2022
3D print
19 x 14,5 x 12 cm
7.5 x 5.7 x 4.7 inches



GEWIANGE, 2020-2022
3D print
13,5 x 16 x 10 cm
5.3 x 6.3 x 3.9 inches



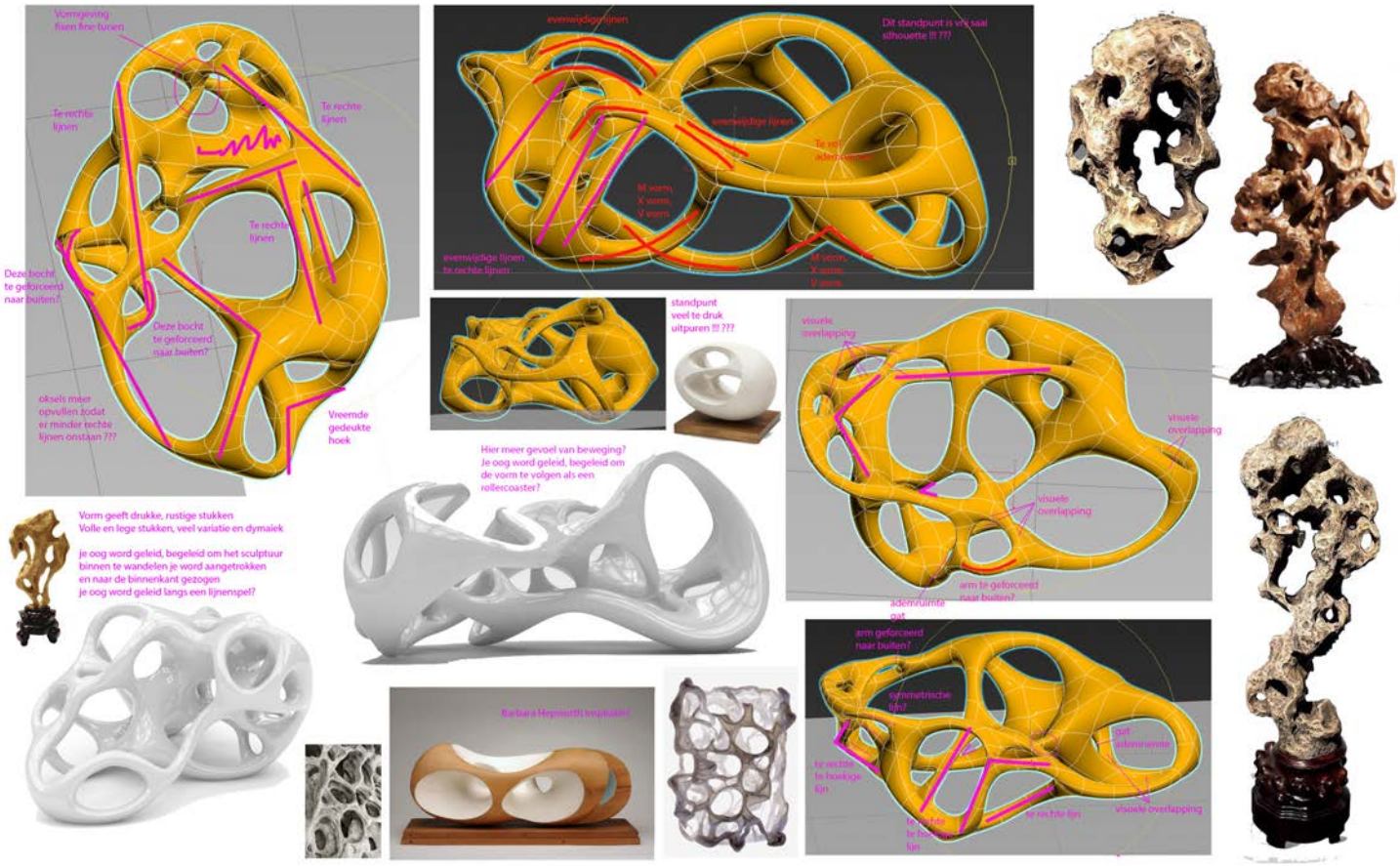
TRISAPNIL, 2017 - 2019
Quartz sand
24 x 18 x 17 cm
9.4 x 7 x 6.7 inches



TISAPNIL, 2017 - 2019
Quartz sand
20 x 25 x 15 cm
7.9 x 9.8 x 5.9 inches



MOBTELOI, 2016
study



WINEYER, 2016
study



REWAUTAL, 2015
iron, polyester and polyurethane
600 x 280 x 280 cm
236.2 x 110.2 x 110.2 inches



TRAHIABLAUTA, 2018 - 2023
mirror polished steel
400 x 210 x 200 cm
157 x 82.6 x 78.7 inches



MIASAPNIL, 2022-2023
polyester
470 x 191 x 199 cm
185 x 75.2 x 78.3 inches



TIABLOHSNAD, 2021-2022
polyurethane, polyester and inox
300 x 142 x 135 cm
118 x 55.9 x 53 inches



TRAHIABLU, 2023 - 2024
iron, polyester, polyurethane
192 x 280 x 205 cm
75.6 x 110 x 80.7 inches



FOWELTION, 2016
3D print
15 x 50 x 30 cm
5.9 x 19.7 x 11.8 inches



THERBMAL, 2016
3D print
32 x 20 x 10 cm
12.6 x 7.9 x 3.9 inches



NIWRION, 2016
3D print
60 x 38 x 17 cm
23.6 x 15 x 6.7 inches



THERBMARION, 2021
3D print
33 x 26,5 x 8,5 cm
13 x 10.4 x 3.3 inches



WIEBLOYER, 2016
study



WINEYER, 2016
study



WINEYER, 2016-2024
Lilac marble
29 x 60 x 42 cm
11,4 x 23,6 x 16,5 inches



FOLIRION, 2016 - 2017
3D print
50 x 28 x 17 cm
19.7 x 11 x 6.7 inches



ASWIRION, 2016
3D print
50 x 33 x 22 cm
19.7 x 13 x 8.7 inches



RHETTOHSNAD, 2020
Polyester, polyurethane en iron
270 x 150 x 120 cm
106.3 x 59 x 47.2 inches



WINEYER, 2016
study



WIEBLOY, 2009
polyester and polyurethane
80 x 110 x 105 cm
31.5 x 43.3 x 41.3 inches



WIEBLOYER, 2009 - 2014
3D print
16.5 x 20 x 29 cm
6.5 x 7.9 x 11.4 inches



TIEBLOY, 2014 - 2015
polyester and polyurethane
600 x 300 x 300 cm
236.2 x 118.1 x 118.1 inches

location: AZ Sint Jan - Oostende, BE



TIEBLOY, 2014
3D print
30 x 14,5 x 15 cm
11.8 x 5.7 x 5.9 inches



CULMIRIARD, 2022
3D print
28 x 14 x 13,5 cm, with plinth 41 x 14 x 13.5 cm
11 x 5.5 x 5.3 inches, with plinth 16 x 5.5 x 5.3 inches



CULMIRIOM, 2018
3D print and wood
39.5 x 14 x 14 cm
15.5 x 5.5 x 5.5 inches



CULMIRIOM, 2018
3D print and wood
39.5 x 14 x 14 cm
15.5 x 5.5 x 5.5 inches



CULMINNORIA, 2023
3D print
19,5 x 12 x 12 cm
7.7 x 4.7 x 4.7 inches



TERVIRION, 2021-2022
iron, polyester and polyurethane
170 x 55 x 90 cm
67 x 21.6 x 35.4 inches



TERVIRION, 2021-2022
iron, polyester and polyurethane
170 x 55 x 80 cm
67 x 21.6 x 31.5 inches



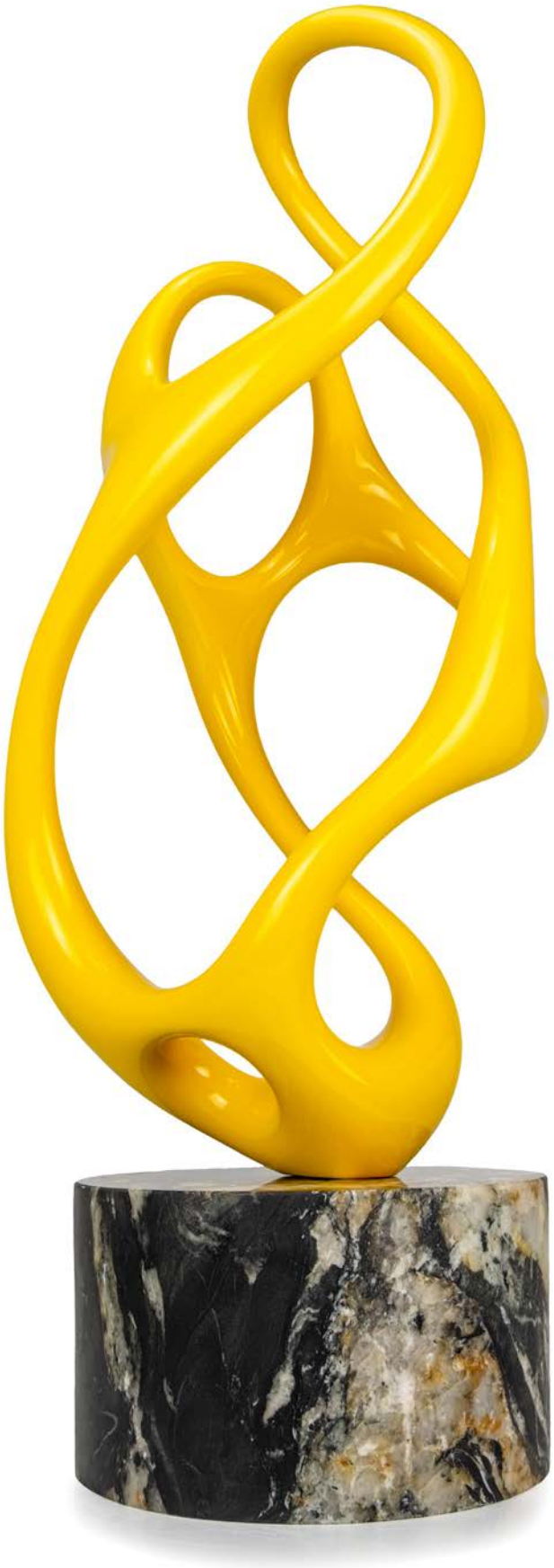
WINEYER, 2016
3D print
16 x 33 x 23 cm
6.3 x 13 x 9.1 inches



FONILOI, 2017-2022
3D print
30 x 40 x 38 cm
11.8 x 15.7 x 15 inches



FOSELIOSA, 2022-2023
3D print
10 x 11 x 10,5 cm
4 x 4.3 x 4.1 inches



GUESIONER, 2021-2022
3D print
65 x 28 x 31 cm, with plinth 78 x 28 x 31cm
25.6 x 11 x 12.2 inches, with plinth 30.7 x 11 x 12.2 inches



WARABLOS, 2017 - 2024
3D print
17,5 x 9 x 12 cm, with plinth 21 x 13,5 x 12,5 cm
6,9 x 3,5 x 4,7 inches, with plinth 8,3 x 5,3 x 4,9 inches



NIEBOLOY, 2017-2022
3D print
70 x 30 x 30 cm, with plinth 81 x 30 x 30cm
27.6 x 11.8 x 11.8 inches, with plinth 32 x 11.8 x 11.8 cm



MIAPNESIL, 2021-2022
SLS 3D print
25 x 10 x 12 cm, with plinth 35 x 10 x 12 cm
9.8 x 3.9 x 4.7 inches, with plinth 13.7 x 3.9 x 4.7 inches



MIAPNESIL, 2021-2022
SLS 3D print
25 x 10 x 12 cm, with plinth 35 x 10 x 12 cm
9.8 x 3.9 x 4.7 inches, with plinth 13.7 x 3.9 x 4.7 inches



MOBTELOI, 2017-2022
3D print
30 x 65 x 41 cm
11.8 x 25.6 x 16.1 inches



NIZABLOY, 2022
3d print, wood
20 x 13,9 x 13,8 cm, with plinth 26 x 14 x 14 cm
7.8 x 5.5 x 5.4 inch, with plinth 10.6 x 5.5 x 5.5 inch



TIEBLOYER, 2017-2022
3D print
24,4 x 22,3 x 25,4 cm
9.6 x 8.8 x 10 inches



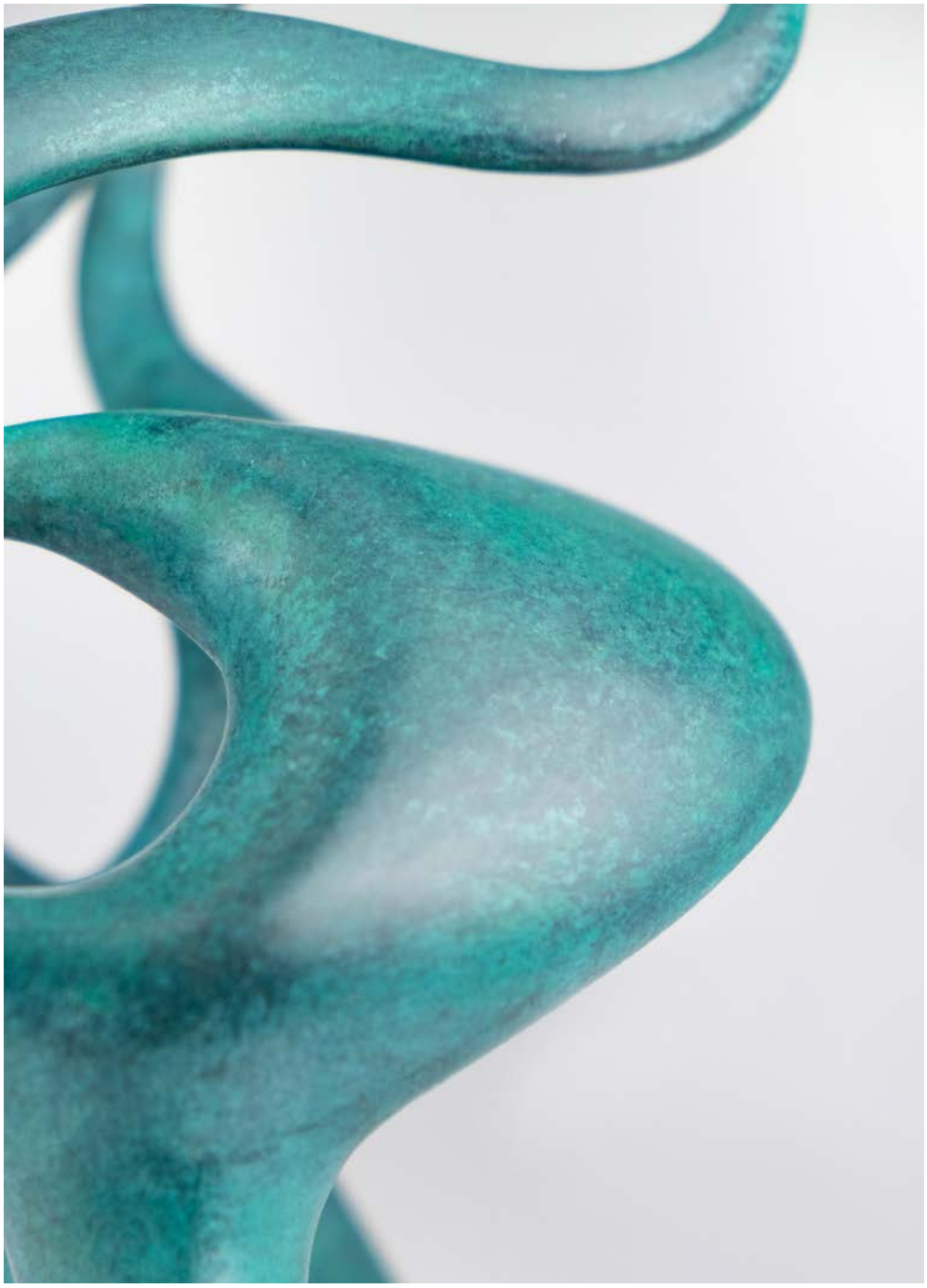
WINOYER, 2016
3D print
17 x 32 x 26.5 cm
6.7 x 12.6 x 10.4 inches



KIANIL, 2016
3D print
21 x 42 x 26 cm
8.3 x 16.5 x 10.2 inches



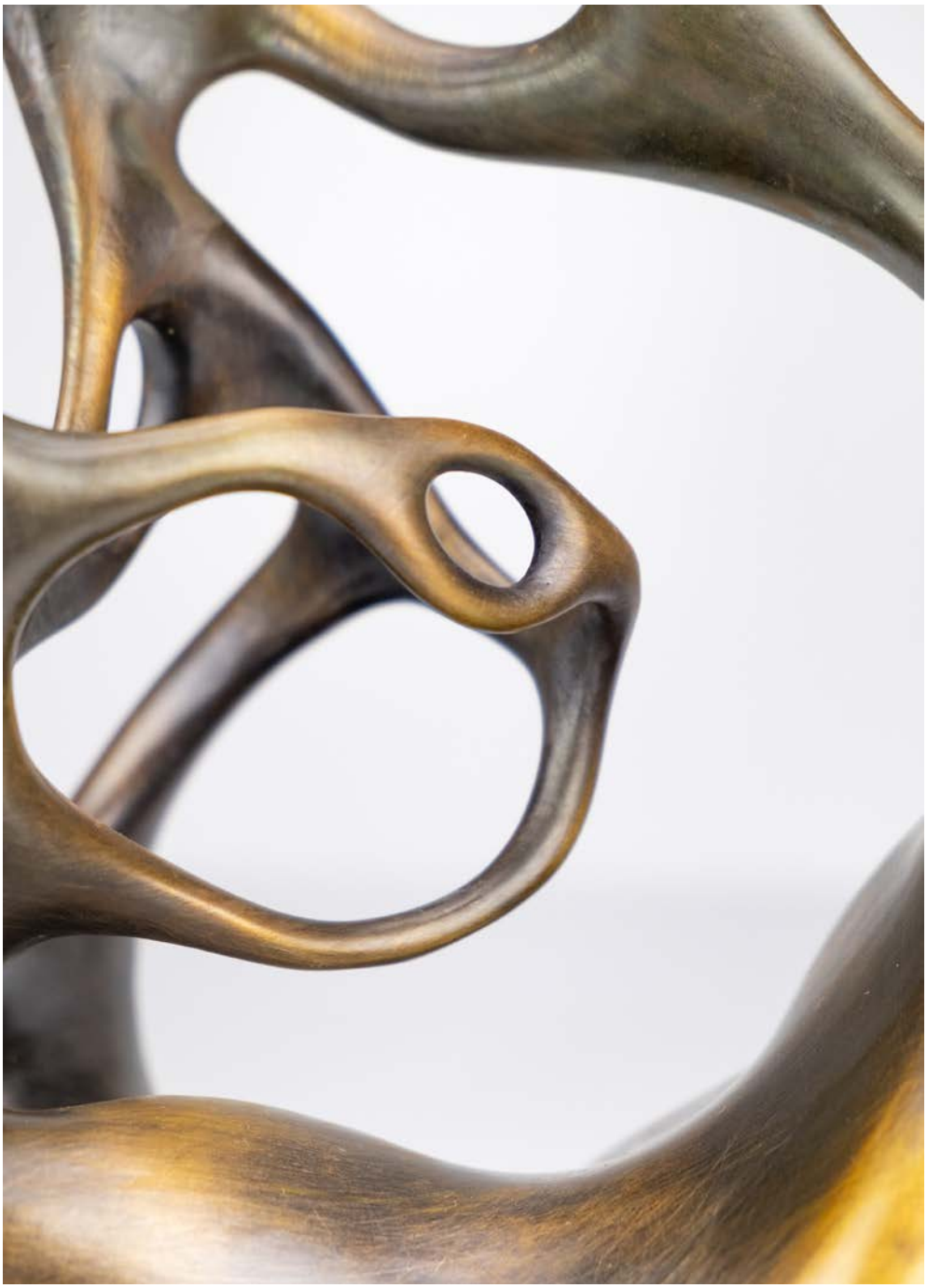
CALUNDIRIUS, 2022-2023
bronze
30 x 17 x 16,5 cm
11.8 x 6.7 x 6.5 inches



CALUNDIRIUS detail



CALUNDIRIUM, 2022-2023
bronze
30 x 19,5 x 18 cm
11.8 x 7.7 x 7 inches



CALUNDIRIUM detail



ANLUNIKIAR, 2020
marker, pastel pencil, print
60 x 50 cm, framed 73 x 63 cm
23.6 x 19.7 inches, framed 28.7 x 24.9 inches



ANLUNIZEN, 2020
marker, pastel pencil, print
50 x 60 cm, framed 63 x 73 cm
19.7 x 23.6 inches, framed 24.9 x 28.7 inches



ANLUNOI, 2020
marker, pastel pencil, print
50 x 60 cm, framed 63 x 73 cm
19.7 x 23.6 inches, framed 24.9 x 28.7 inches



MOBTELOI, 2020
marker, pastel pencil, print
50 x 60 cm, framed 63 x 73 cm
19.7 x 23.6 inches, framed 24.9 x 28.7 inches



NIEBELOY, 2020
marker, pastel pencil, print
50 x 60 cm, framed 63 x 73 cm
19.7 x 23.6 inches, framed 24.9 x 28.7 inches



OCTIRAON, 2020
marker, pastel pencil, print
60 x 50 cm, framed 73 x 63 cm
23.6 x 19.7 inches, framed 28.7 x 24.9 inches



OCTIRION, 2020
marker, pastel pencil, print
50 x 60 cm, framed 63 x 73 cm
19.7 x 23.6 inches, framed 24.9 x 28.7 inches



TIABLAOS, 2020
marker, pastel pencil, print
50 x 60 cm, framed 63 x 73 cm
19.7 x 23.6 inches, framed 24.9 x 28.7 inches



TIABLOY, 2020
marker, pastel pencil, print
50 x 60 cm, framed 63 x 73 cm
19.7 x 23.6 inches, framed 24.9 x 28.7 inches



TIABLOYAR, 2020
marker, pastel pencil, print
50 x 60 cm, framed 63 x 73 cm
19.7 x 23.6 inches, framed 24.9 x 28.7 inches



TIABLOYED, 2020
marker, pastel pencil, print
50 x 60 cm, framed 63 x 73 cm
19.7 x 23.6 inches, framed 24.9 x 28.7 inches



WIEBLOYEL, 2020
marker, pastel pencil, print
50 x 60 cm, framed 63 x 73 cm
19.7 x 23.6 inches, framed 24.9 x 28.7 inches



WIEBLOYER, 2020
marker, pastel pencil, print
50 x 60 cm, framed 63 x 73 cm
19.7 x 23.6 inches, framed 24.9 x 28.7 inches



WINEYAR, 2020
marker, pastel pencil, print
50 x 60 cm, framed 63 x 73 cm
19.7 x 23.6 inches, framed 24.9 x 28.7 inches



WINEYIAR, 2020
marker, pastel pencil, print
50 x 60 cm, framed 63 x 73 cm
19.7 x 23.6 inches, framed 24.9 x 28.7 inches



WINEYIOS, 2020
marker, pastel pencil, print
50 x 60 cm, framed 63 x 73 cm
19.7 x 23.6 inches, framed 24.9 x 28.7 inches



WINEYOS, 2020
marker, pastel pencil, print
50 x 60 cm, framed 63 x 73 cm
19.7 x 23.6 inches, framed 24.9 x 28.7 inches



WINEYTER, 2020
marker, pastel pencil, print
50 x 60 cm, framed 63 x 73 cm
19.7 x 23.6 inches, framed 24.9 x 28.7 inches



WINOYAR, 2020
marker, pastel pencil, print
50 x 60 cm, framed 63 x 73 cm
19.7 x 23.6 inches, framed 24.9 x 28.7 inches



WINOYOR, 2020
marker, pastel pencil, print
50 x 60 cm, framed 63 x 73 cm
19.7 x 23.6 inches, framed 24.9 x 28.7 inches



WINEYER, 2020
marker, pastel pencil, print
50 x 60 cm, framed 63 x 73 cm
19.7 x 23.6 inches, framed 24.9 x 28.7 inches



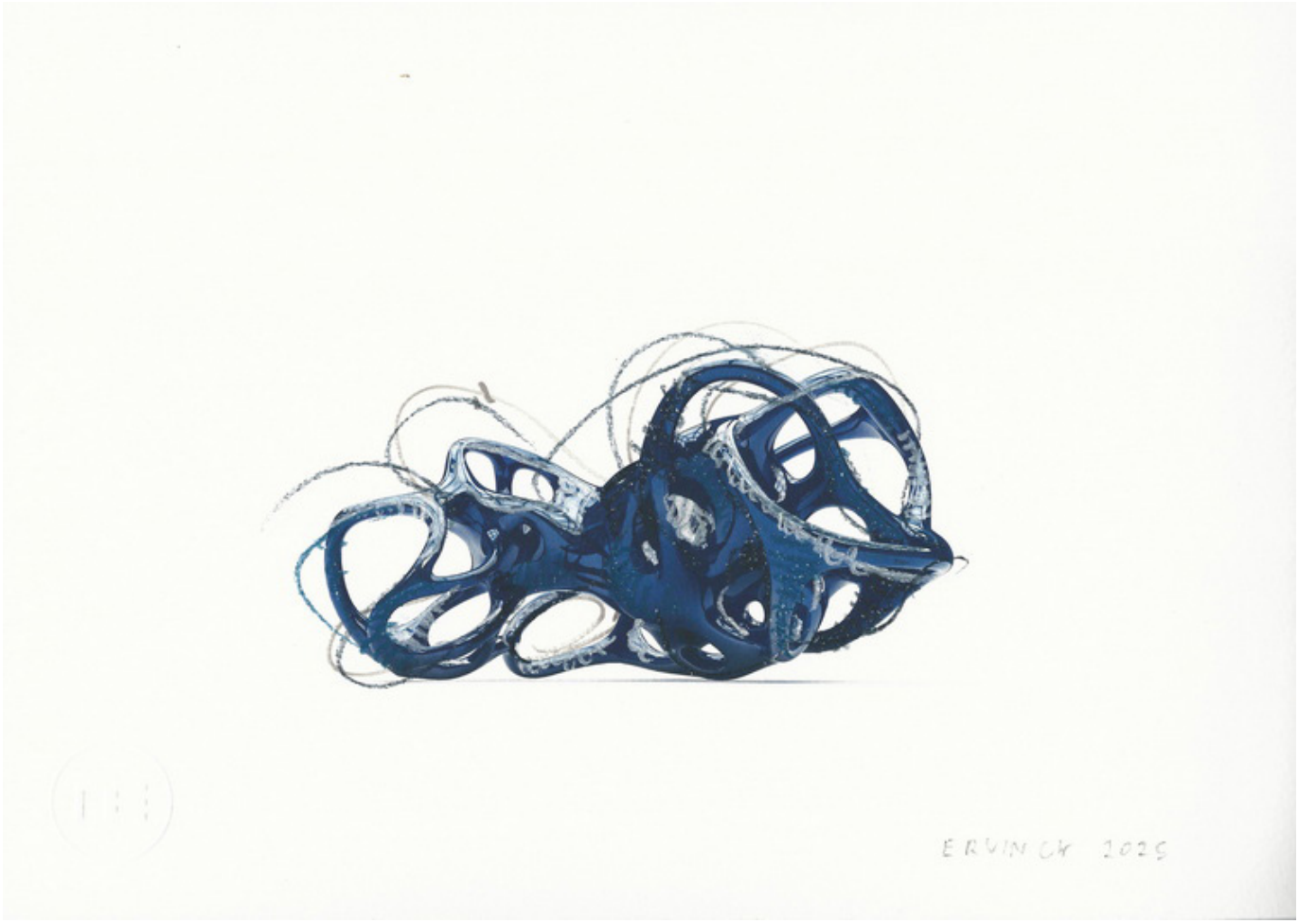
ANLUNIK, 2020
marker, pastel pencil, print
50 x 60 cm, framed 63 x 73 cm
19.7 x 23.6 inches, framed 24.9 x 28.7 inches



TIABLOYAD_I, 2025
marker, pastel pencil, print
21 x 30 cm, framed 26 x 35 cm
8,3 x 11,8 inches, framed 10,2 x 13,8 inches



TIABLOYAD_II, 2025
marker, pastel pencil, print
21 x 30 cm, framed 26 x 35 cm
8,3 x 11,8 inches, framed 10,2 x 13,8 inches



TIABLOYAD_III, 2025
marker, pastel pencil, print
21 x 30 cm, framed 26 x 35 cm
8,3 x 11,8 inches, framed 10,2 x 13,8 inches



TIABLOYOS_I, 2025
marker, pastel pencil, print
30 x 21 cm, framed 35 x 26 cm
11,8 x 8,3 inches, framed 13,8 x 10,2 inches



TIABLOYOS_II, 2025
marker, pastel pencil, print
21 x 30 cm, framed 26 x 35 cm
8,3 x 11,8 inches, framed 10,2 x 13,8 inches



TIABLOYOS_III, 2025
marker, pastel pencil, print
21 x 30 cm, framed 25 x 35 cm
8,3 x 11,8 inches, framed 9,8 x 13,8 inches



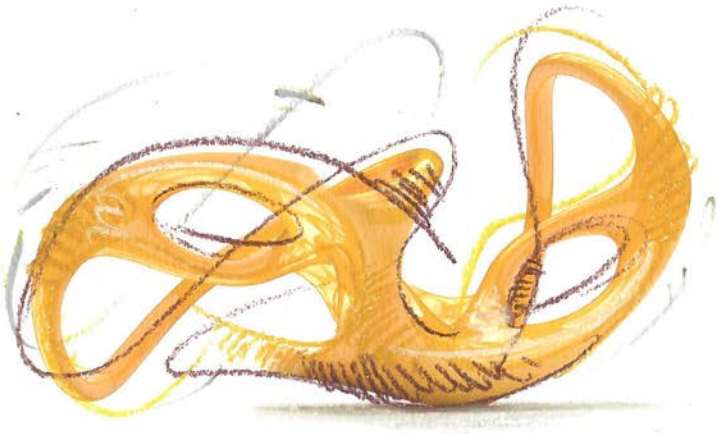
TIABLOYEL_I, 2025
marker, pastel pencil, print
21 x 30 cm, framed 26 x 35 cm
8,3 x 11,8 inches, framed 10,2 x 13,8 inches



TIABLOYEL_II, 2025
marker, pastel pencil, print
21 x 30 cm, framed 26 x 35 cm
8,3 x 11,8 inches, framed 10,2 x 13,8 inches



TIABLOYEL_III, 2025
marker, pastel pencil, print
21 x 30 cm, framed 26 x 35 cm
8,3 x 11,8 inches, framed 10,2 x 13,8 inches



FONILOI, 2021-2024
marker, pastel pencil, print
21 x 30 cm
8,3 x 11,8 inches

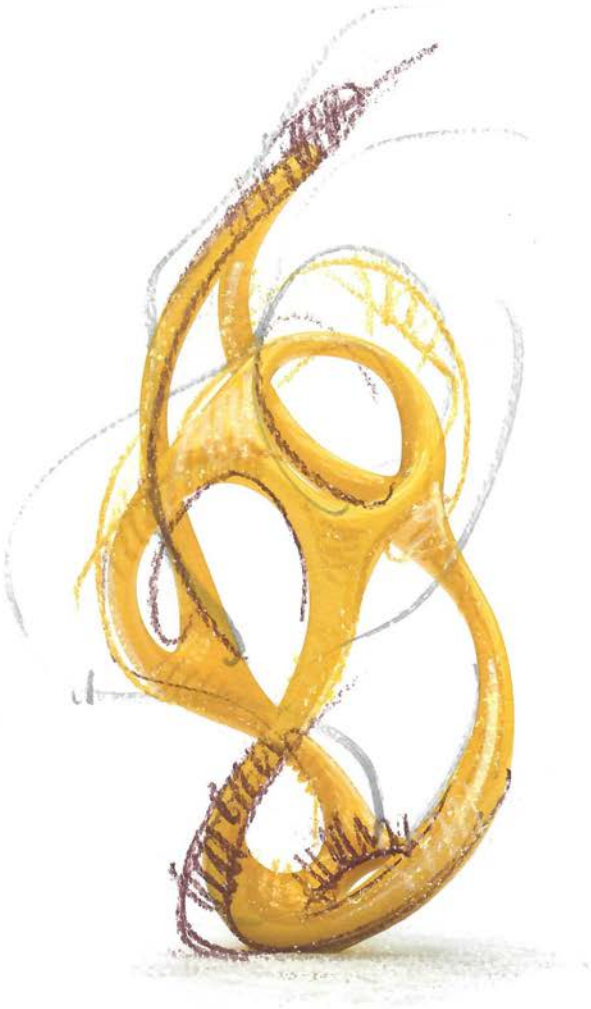




MIAPNESIL, 2021-2024
marker, pastel pencil, print
30 x 21 cm
11,8 x 8,3 inches



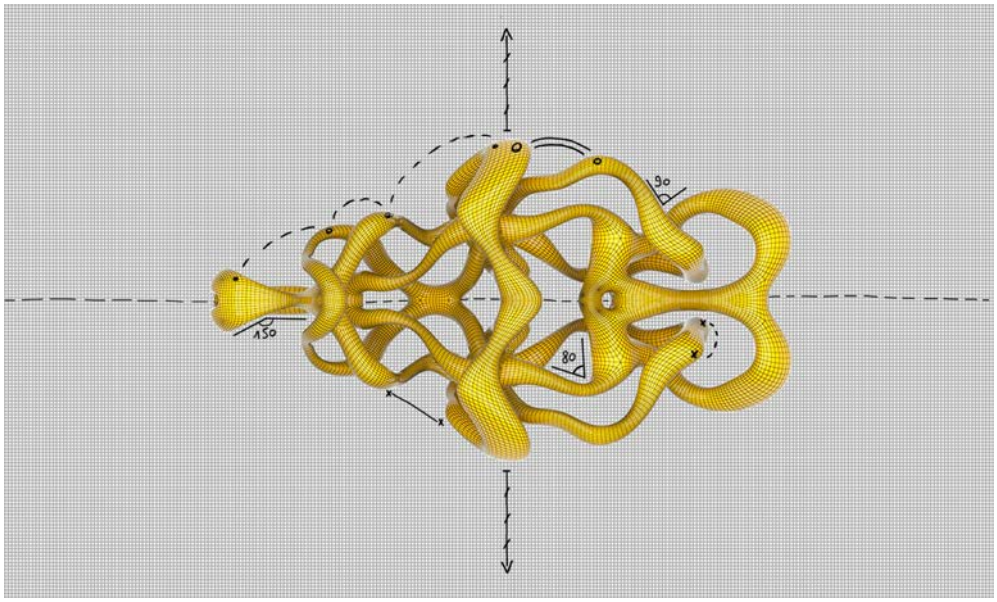
WARABLOS, 2017-2024
marker, pastel pencil, print
30 x 21 cm
11,8 x 8,3 inches



GUESIONER, 2021-2024
marker, pastel pencil, print
30 x 21 cm
11,8 x 8,3 inches



BLOB MUTATIONS
study



GNILICER, 2013 - 2014
study





GNILICER, 2013 - 2014
polyester and polyurethane
70 x 235 x 130 cm
66.9 x 92.5 x 51.2 inches

exhibition view: 2015 GNI-RI sep2015, CBK - Emmen, NL



TIABLOY, 2016
3D print
17 x 33 x 23 cm
6.7 x 13 x 9.1 inches



LIABLOY, 2018 - 2022
mirror polished stainless steel
40 x 30 x 36 cm
15.7 x 11.8 x 14.2 inches



REDNUMIAR, 2017 - 2019
polished steel
70 x 38 x 34 cm
27,6 x 15 x 13,4 inches





studio view: 2015 Studio Nick Ervinck - Lichtervelde, BE



studio view: 2015 Studio Nick Ervinck - Lichtervelde, BE



SIUQEMO, 2016
polyester and polyurethane
185 x 100 x 95 cm
72.8 x 39.4 x 37.4 inches



TRAHIARD, 2016 - 2017
polyester and polyurethane
800 x 490 x 415 cm
315 x 192.9 x 163.4 inches

location: Selection Meubles - Amougies, BE



ZIEBLOY, 2012
iron, polyester and polyurethane
300 x 430 x 360 cm
118.1 x 169.3 x 141.7 inches

location: Psychiatrisch Ziekenhuis H. Hart - Ieper, BE



PRAHIARD, 2010
polyester and polyurethane
440 x 340 x 225 cm
173.2 x 133.9 x 88.6 inches

location: private collection - Sint Martens Lathem, BE



GNILI, 2014
silver
3.1 x 5.9 x 2.3 cm
1.2 x 2.3 x 0.9 inches



AVUONIS, 2015
silver
5.1 x 5.1 x 2.2 cm
0.7 x 2 x 0.9 inches



APUTO, 2015
silver
5.0 x 2.9 x 1.6 cm
1.9 x 1.1 x 0.6 inches



FOWELTION, 2016
silver
5 x 1.5 x 2.9 cm
2 x 0.6 x 1.1 inches



FOWELTION, 2016
gold
5 x 1.5 x 2.9 cm
2 x 0.6 x 1.1 inches



LEVORB, 2014
silver
5 x 4.5 x 2.1 cm
2 x 1.8 x 0.8 inches



GNILIS, 2021 - 2023
titanium
5,9 x 3,5 x 2 cm
2.3 x 1.4 x 0.8 inches



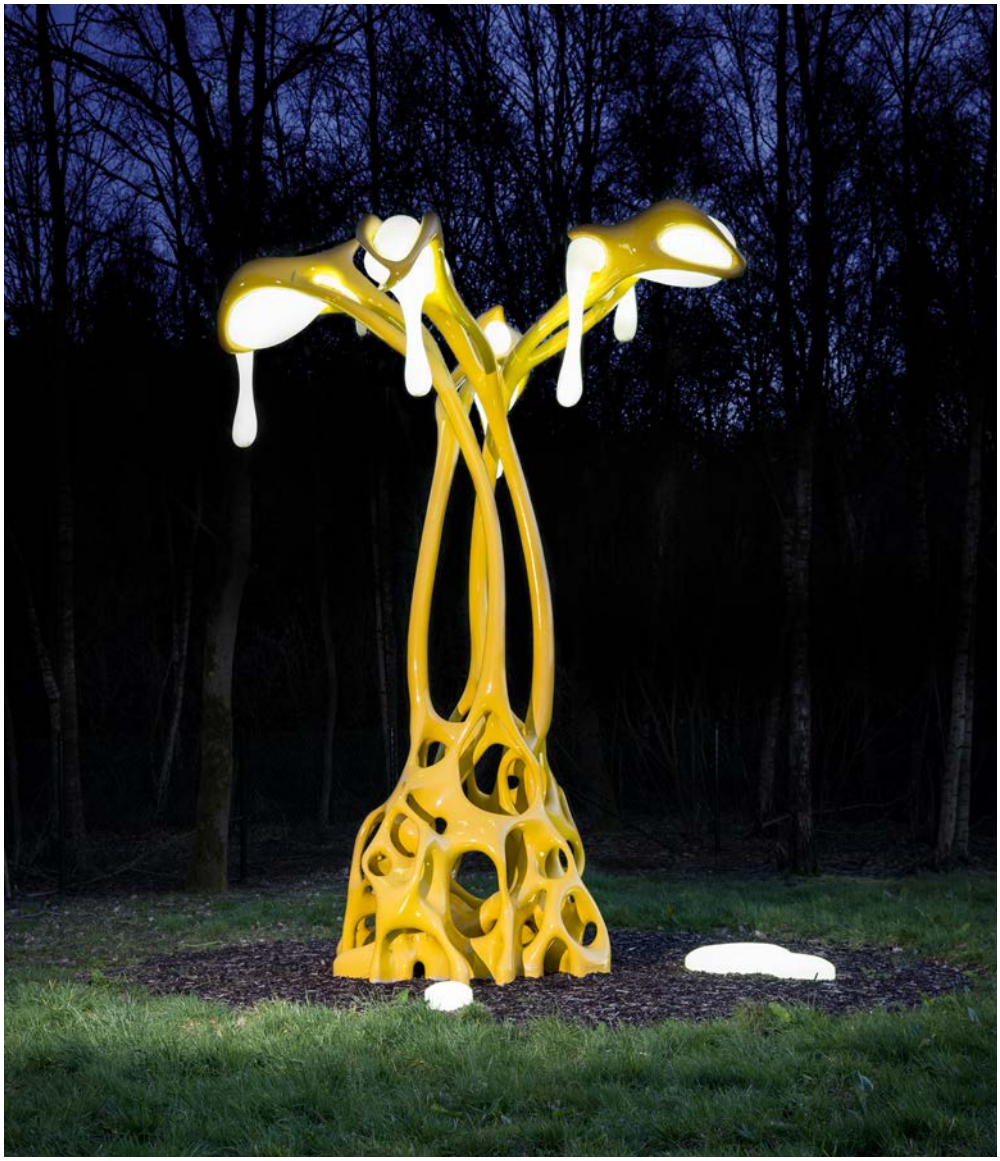
NARZTALPOKS

NARZTALPOKS is a street lantern both living on the Art Nouveau heritage as well as heralding a new digital language.

The lantern consists of two parts. The rhizomatic structure of the lower parts reminds us of a mangrove. After all, Nick Ervinck is fascinated by trees, rocks and natural structures. At the same time, the roots move on upwards and lead the viewer with a dynamic power to the crest. There, the four stems of NARZTALPOKS support the four heads or flowers of the Arum. As this lantern lights up at night, a surrealistic sphere is added to the streetscape. At dusk, the four heads look like water drops or melted light. With NARZTALPOKS, Nick Ervinck refers to the designs of Hector Guimard, who was part of the Paris Art Nouveau movement. Moreover, this alliance between the aesthetic and the functional and the striving for a synthesis of the arts or an all-embracing art form, is indebted to the Art Nouveau and Arts & Crafts movement.

NARZTALPOKS, 2009 - 2011
lamps, polyester and polyurethane
450 x 330 x 330 cm
177.2 x 129.9 x 129.9 inches

location: Ons Erf - St Michiels Brugge, BE



NARZTALPOKS, 2009 - 2011
lamps, polyester and polyurethane
450 x 330 x 330 cm
177.2 x 129.9 x 129.9 inches

location: Ons Erf - St Michiels Brugge, BE



AMPOLI, 2010
study



EMISOLB

EMISOLB is a furniture-sculpture, designed for a waiting room, an entrance hall, a terrace or a meeting place.

This piece is designed as social sculpture, as it facilitates encounters in public space. This piece, balancing between sculpture, design and architecture, asks the public to participate. EMISOLB after all is a functional meeting space where people can meet and rest. Because of its yellow color, its shiny surface and its intriguing shape, this sculpture is a great force of attraction. The holes in the sculpture remind us of the growing and shrinking marrowbone-like edges of a multiple pelvis of a monstrous creature.

EMISOLB, 2009 - 2013
polyester and polyurethane
130 x 700 x 500 cm
51.2 x 275.6 x 196.9 inches



TEHPIEN, 2017
study



KOROBS

With his wall print KOROBS, Nick Ervinck explores the possibilities between design, sculpture and architecture. This sculpture is situated in the world between the virtual and the real.

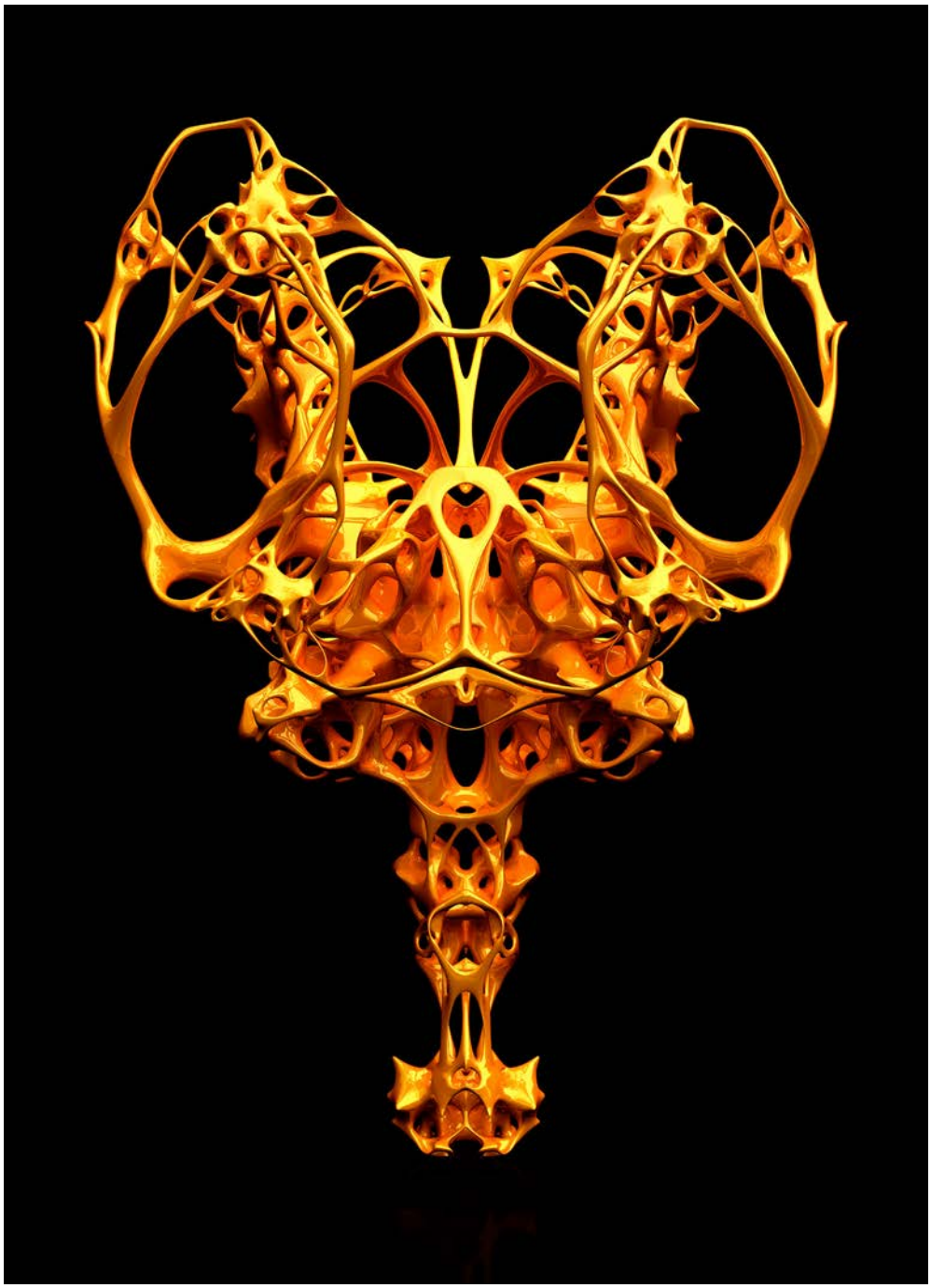
By copy-pasting, montage and collage, Ervinck designs virtual and abstract forms. This eclectic technique enables him to create what can hardly be thought of, or what cannot be made by hand.

KOROBS tells a story of 'becoming', for the sculpture looks like a living, dynamic substance, which keeps on growing and transforming. The structure seems to be the result of a spontaneous, natural growing process. At the same time, the shiny yellow colour seems to contradict the organic, and gives the sculpture the allure of an artefact.

KOROBS, 2009
print mounted on plexiglas and covered with plexiglas
125 x 185 cm
49.2 x 72.8 inches



exhibition view: 2009 Fantastic illusions, MOCA – Shanghai, CN



IKRAUSIM, 2009
lightbox
154 x 124 x 17 cm
60.6 x 48.8 x 6.7 inches



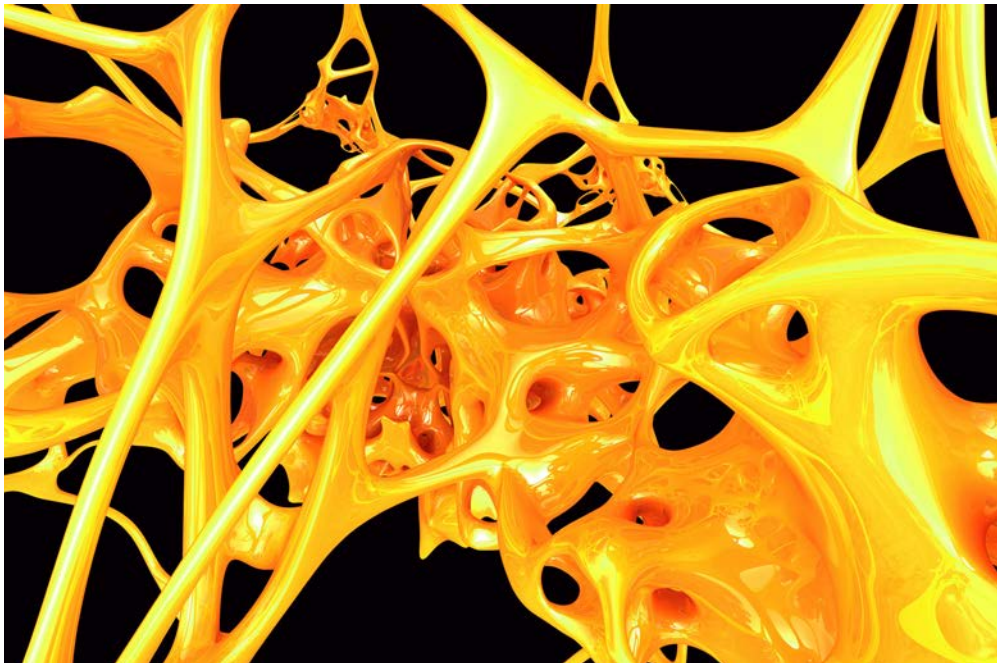
IKRAUSIM, 2009
3D print
60 x 46 x 35 cm
23.6 x 18.1 x 13.8 inches



IKRAUSIM, 2009
print mounted on plexiglas and covered with plexiglas
105 x 185 cm
41.3 x 72.8 inches



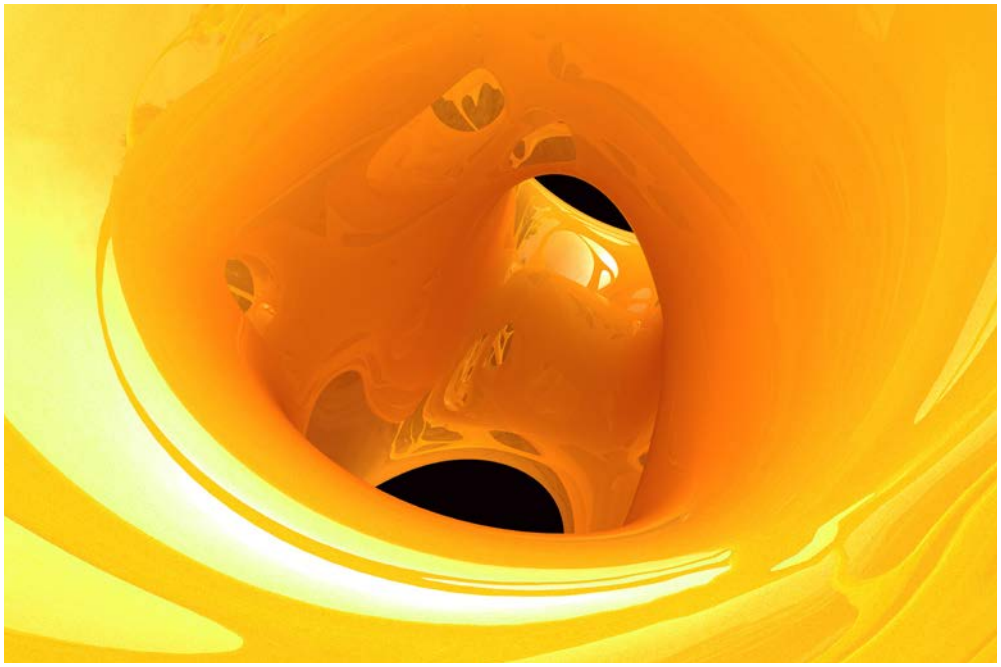
exhibition view: 2010 Creativity World Biennale - Oklahoma, USA



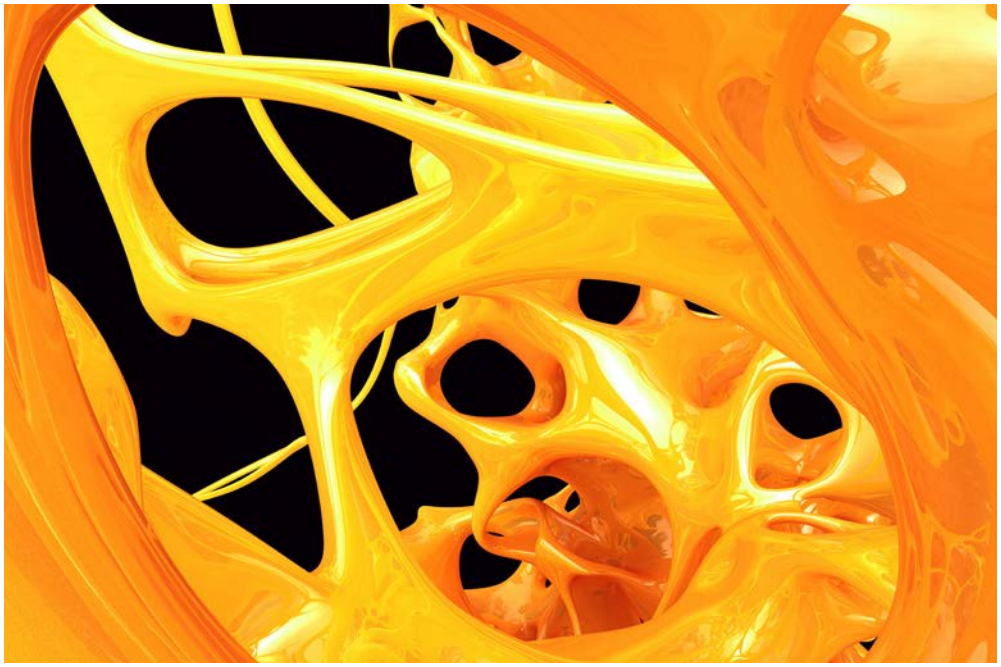
IKRAUSIM, 2009
print mounted on plexiglas and covered with plexiglas
105 x 185 cm
41.3 x 72.8 inches



exhibition view: 2010 Creativity World Biennale - Oklahoma, USA



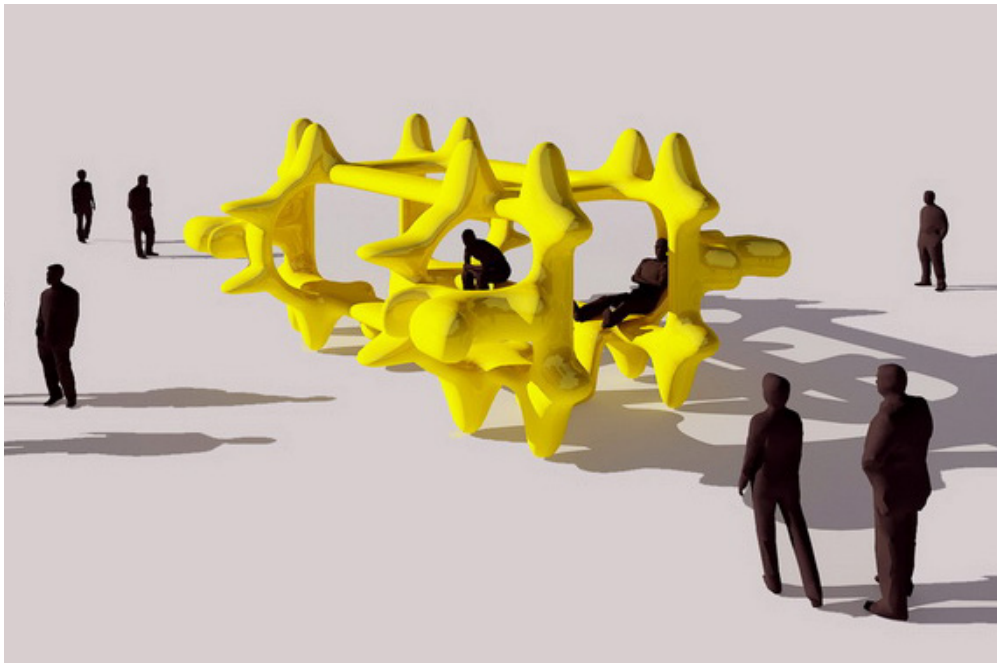
IKRAUSIM, 2009
print mounted on plexiglas and covered with plexiglas
105 x 185 cm
41.3 x 72.8 inches



IKRAUSIM, 2009
print mounted on plexiglas and covered with plexiglas
105 x 185 cm
41.3 x 72.8 inches



IKRAUSOM, 2009
study



KNIRTSARDO, 2009
study



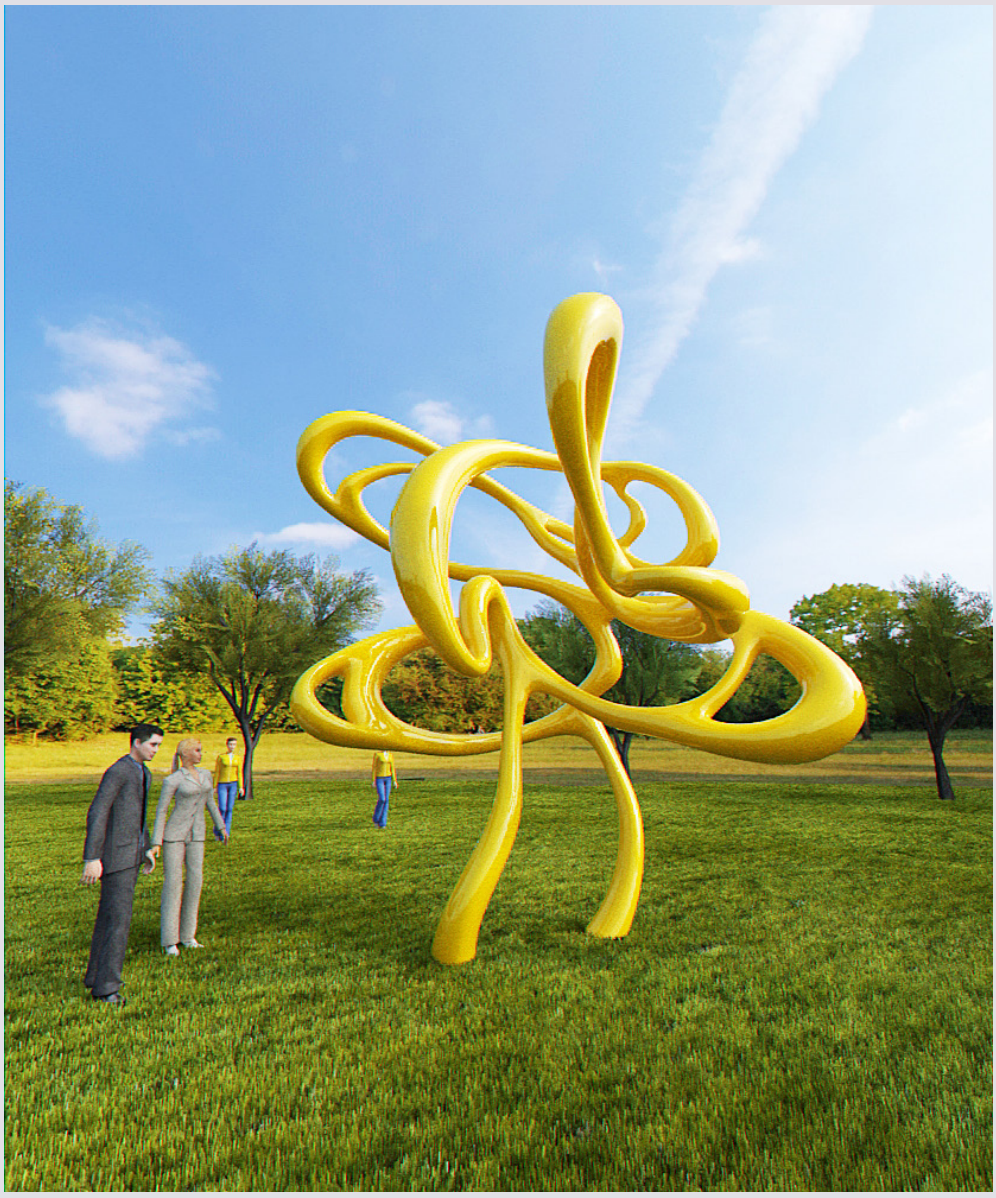
EMIRITSULB, 2009
study



LOFRIOM, 2015
study



SEMVIUT, 2015
study



AMPOLI, 2014
study

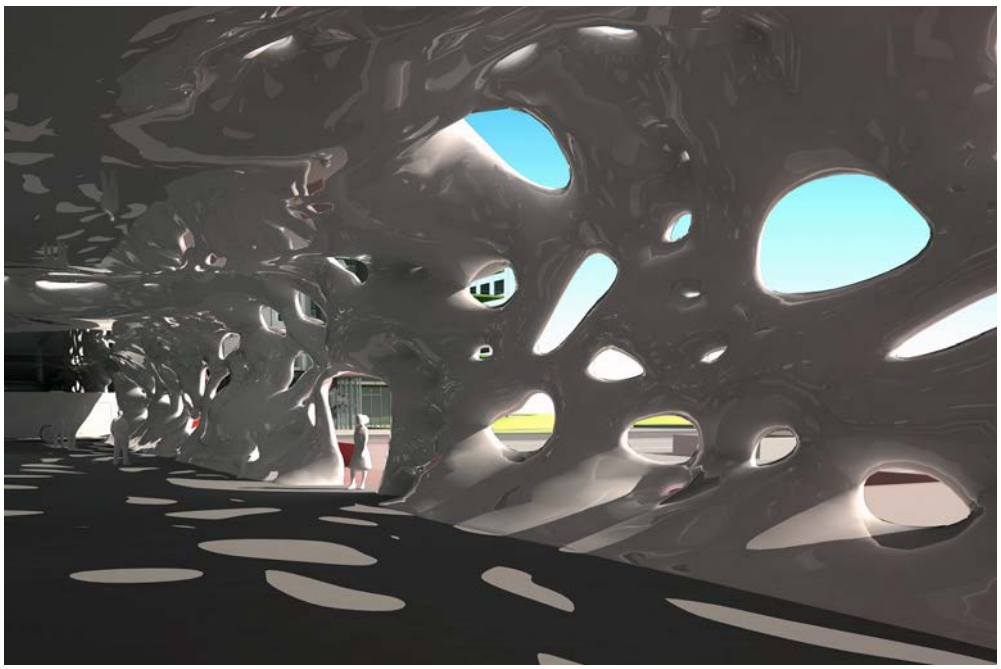


NOTIRION, 2014
study



IKRAUSIR, 2016
study





ATROA, 2014
study





WARSUBEC, 2009
iron, polyester, polyurethane and wood
2x 314 x 1222 x 647 cm
2x 123.6 x 481.1 x 254.7 inches

location: Foundation Liedts-Meessens, Zebrastraat – Gent, BE



WARSUBEC

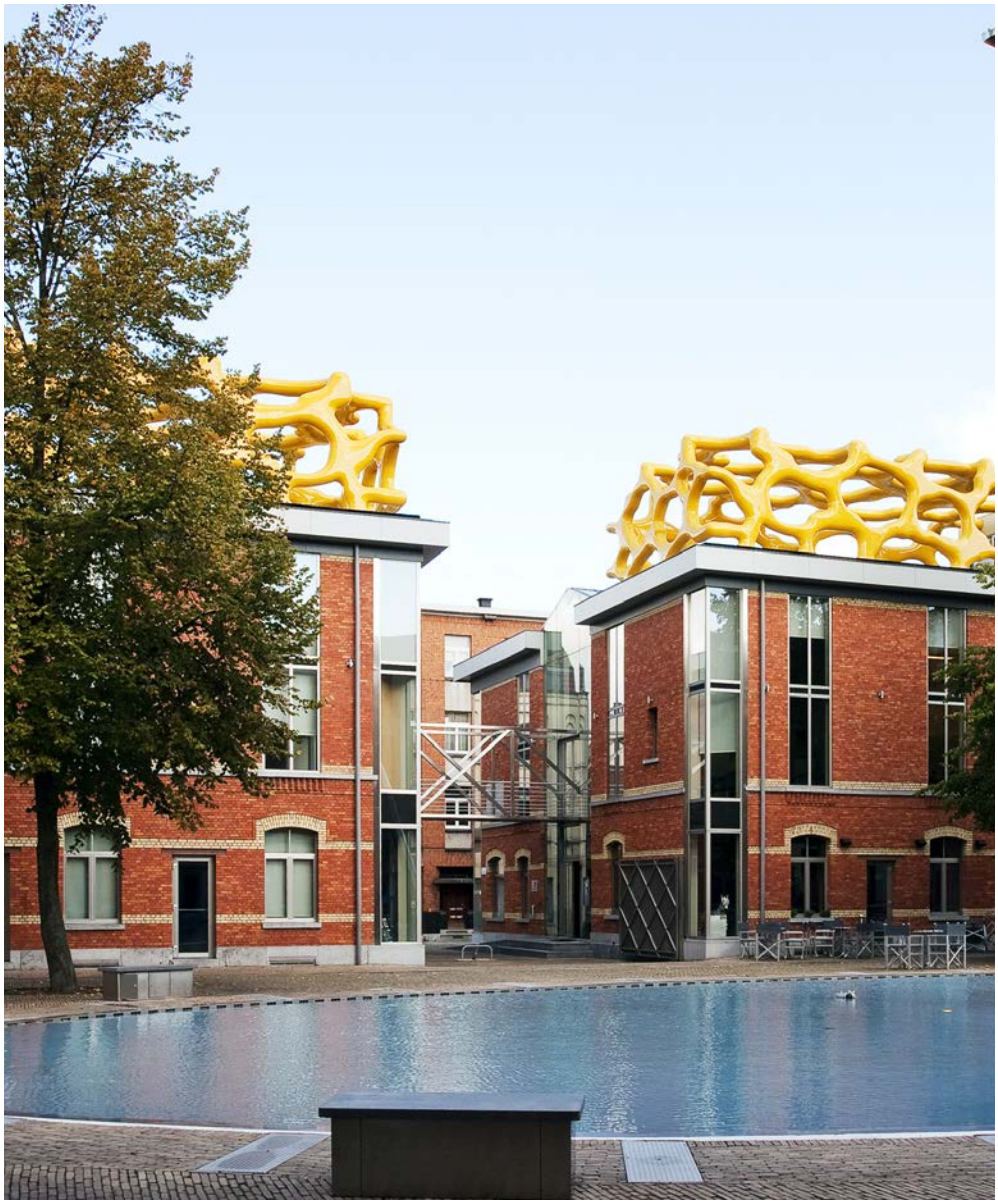
With WARSUBEC, the artist has realized his first work on an architectural scale. On top of two buildings in Ghent, right and left of a passageway leading into a courtyard, sit two mirrored frameworks.

They have a net-structure with rounded edges and a bright yellow, glossy finish. If one only saw this sculpture on photos, one might think that it was just another clever computer rendering.

Like many of Ervinck's creations, it is difficult to find a concise description for WARSUBEC, because the work has so many connotations. It is obviously a net- or mesh-structure, but it also bears a certain resemblance to the artist's earlier coral studies. At the same time, however, WARSUBEC might also be an abstract high-tech descendant of similarly smooth, round-edged sculptures by Henry Moore or Hans Arp. In a less art historical way, one might also recognize a similarity to bone- or even cell-structures, turning the objects into virus-like growths on top of the old building. WARSUBEC oscillates between the antagonistic architectural worlds of box and blob. It can be read as a blob on top of a box, but it can also be seen as a box itself, containing a multitude of blobby voids. In this sense, it fits perfectly into Ervinck's constantly evolving fluid universe.

WARSUBEC, 2009
iron, polyester, polyurethane and wood
2x 314 x 1222 x 647 cm
2x 123.6 x 481.1 x 254.7 inches

location: Foundation Liedts-Meessens, Zebrastraat – Gent, BE



WARSUBEC, 2009
iron, polyester, polyurethane and wood
2x 314 x 1222 x 647 cm
2x 123.6 x 481.1 x 254.7 inches

location: Foundation Liedts-Meessens, Zebrastraat – Gent, BE



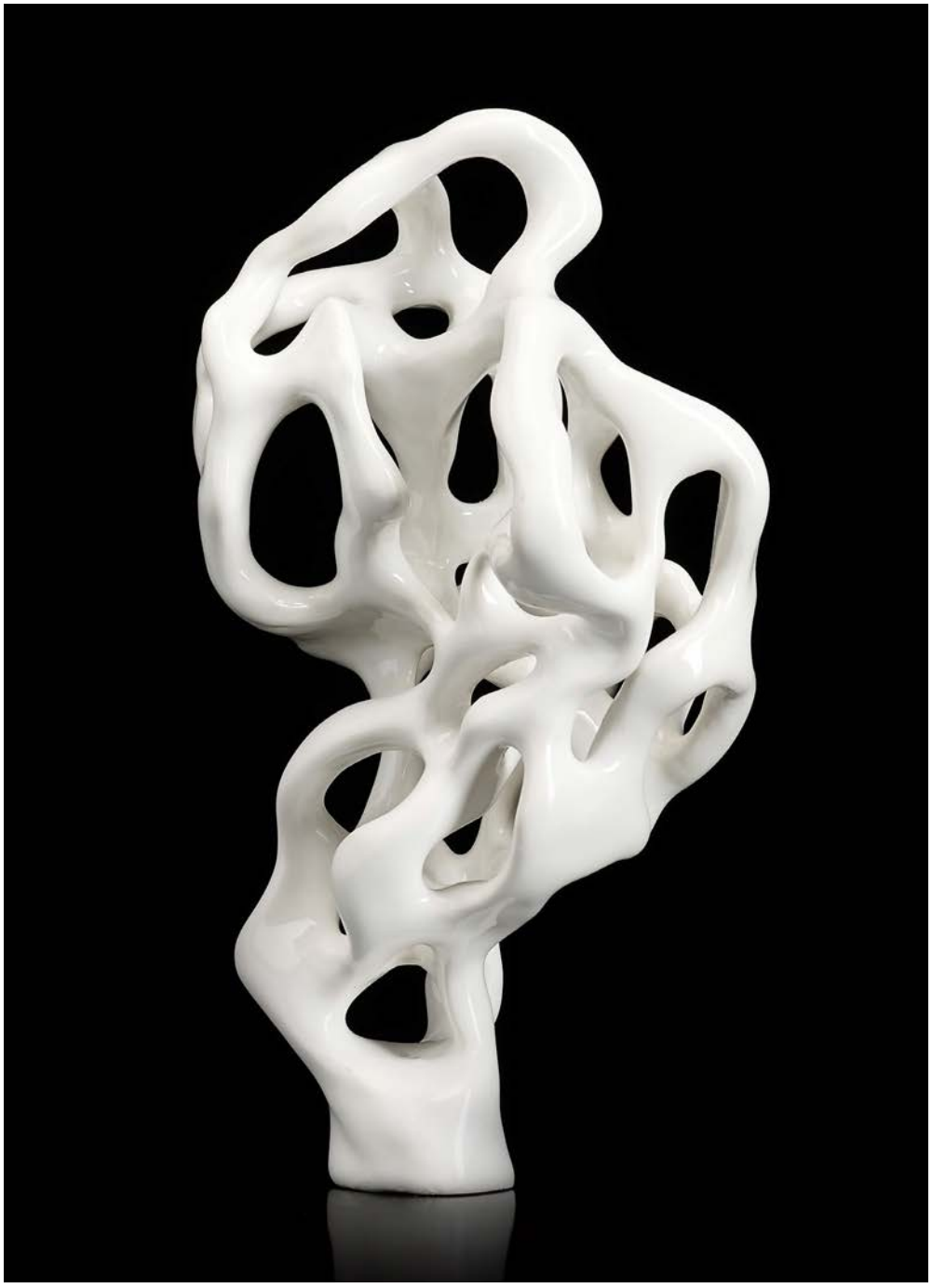
IEBLOCERICS, 2015
ceramic
17.5 x 40 x 29 cm
68.9 x 15.7 x 11.4 inches



IEBLOCERUM, 2016
ceramic and polyester
16 x 30 x 31 cm
6.3 x 11.8 x 12.2 inches



LEGULECER, 2016
ceramic
11 x 12 x 16.5 cm
4.3 x 4.7 x 6.5 inches



LEGUCERI, 2016
ceramic
20 x 12 x 9 cm
7.9 x 4.7 x 3.5 inches



LEGUCERUM, 2016
ceramic
32 x 21.5 x 21 cm
12.6 x 84.6 x 8.3 inches



TIEWKIOW, 2016
ceramic
25 x 25 x 30 cm
9.8 x 9.8 x 11.8 inches



LERACERUM, 2016
ceramic
50 x 50 x 33 cm
19.7 x 19.7 x 13 inches



TIEWCERIM, 2016
ceramic
20 x 42 x 30 cm
7.9 x 16.5 x 11.8 inches



PLETARNUM, 2016 - 2017
ceramic
50 x 60 x 35 cm
23.6 x 19.7 x 13.8 inches



TIEWCEROM, 2017 - 2018
ceramic
22 x 24 x 37 cm
8.7 x 9.4 x 14.6 inches



TIEKALDERUM, 2016
ceramic
10 x 20 x 15 cm
3.9 x 7.9 x 5.9 inches



IEBLOCERIAAW, 2020 - 2021
Ceramic
12,5 x 41 x 26 cm
4.9 x 16 x 10.2 inches



TIEWCERICS, 2020 - 2021
Ceramic
20 x 24 x 30,5 cm
7.9 x 9.5 x 12 inches



IEBLOTIEW, 2020 - 2021
Ceramic
32 x 34,5 x 56 cm
12.6 x 13.6 x 22 inches



WINOCERAOS, 2020 - 2021
Ceramic
16,5 x 21,5 x 12 cm
6.5 x 8.5 x 4.7 inches



WINOTIORA, 2021 - 2022
ceramic
26,5 x 44,5 x 47,5 cm
10.4 x 17.5 x 18.7 inches



TIEWCERIACS, 2022-2023
ceramic
11,5 x 21,5 x 11,5 cm
4.5 x 8.5 x 4.5 inches



WALUCERIO, 2022
ceramic
23 x 44,5 x 27,5 cm
9 x 17.5 x 10.8 inches



WALUCERIAS, 2023
ceramic
28 x 34,5 x 28,5 cm
11 x 13.6 x 11.2 inches



WALUCERIUS, 2023
ceramic
26 x 37 x 32,5 cm
10.2 x 14.6 x 12.8 cm



LEGUCIOUS, 2022
ceramic
17,5 x 13 x 10,5 cm
6.9 x 5 x 4 inches



IEBLOCERIOCA, 2022
ceramic
15,5 x 35 x 15 cm
6 x 13.8 x 5.9 inches



LEGUCAIR, 2022
ceramic
17,5 x 11 x 11 cm
6.9 x 4.3 x 4.3 inches



LEGUCIORI, 2022
ceramic
20,5 x 15 x 10,5 cm
8 x 7 x 4 inches



LEGULIACO, 2022
ceramic
14,5 x 8 x 9,5 cm
5.7 x 3 x 3.7 inches



LEGUCIARU, 2022
ceramic
16 x 15,5 x 10,5 cm
6.3 x 6 x 4 inches



IEBLOCERIOS, 2023
ceramic
14 x 16,5 x 17 cm
5.5 x 6.5 x 6.7 inches



LEGULEARI, 2022
ceramic
16,5 x 19,5 x 15 cm
6.5 x 7.7 x 5.9 inches



WINOTUORA, 2023
ceramic
14 x 28,5 x 26 cm
5.5 x 11 x 10 inches



IEBLUATIE, 2022-2023
ceramic
43 x 30 x 26,7 cm
17 x 11.8 x 10.5 inches



LEGUCIARO, 2022
ceramic
25,7 x 14 x 12 cm
10.1 x 5.5 x 4.7 inches



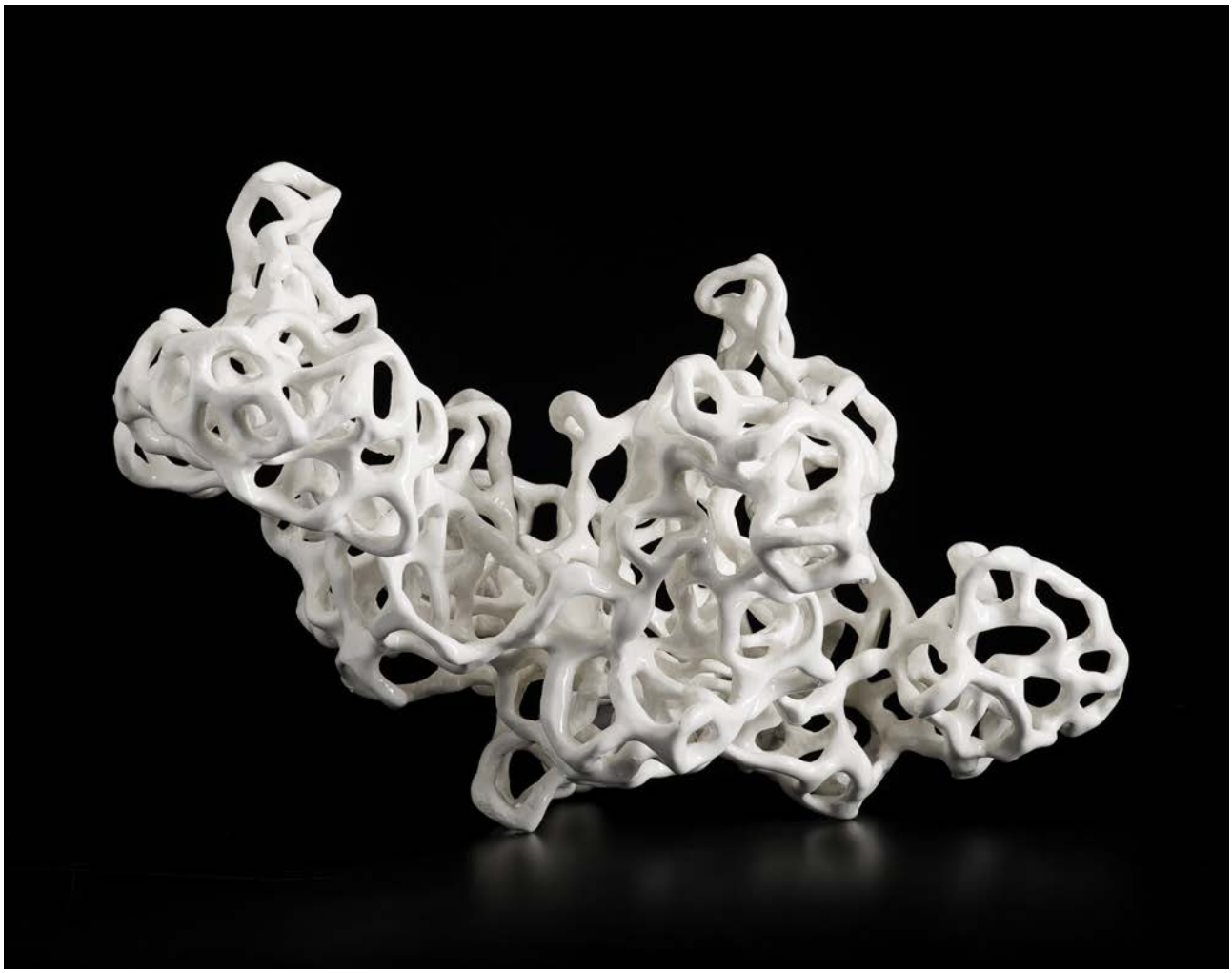
studio view: 2016 Studio Nick Ervinck - Lichtervelde, BE



studio view: 2009 Studio Nick Ervinck - Kortemark, BE



TIEWCERNIL, 2016
ceramic
27 x 33 x 33 cm
10.6 x 13 x 13 inches



TIEWCERUM, 2016
ceramic
28 x 28 x 43 cm
11 x 11 x 16.9 inches



LERACERUM, 2016
ceramic
28 x 43,5 x 43 cm
11 x 17.1 x 16.9 inches



WALUCERUM, 2016
ceramic
31 x 48 x 32 cm
12.2 x 18.9 x 12.6 inches



OBENOMER, 2016
study



WINOCERICS, 2016
ceramic
17 x 37 x 21 cm
6.7 x 14.6 x 8.3 inches



REWOLENO, 2014 - 2018
ceramic
40 x 25 x 49 cm
15.7 x 9.8 x 19.3 inches





detail **REWOLENO,** 2014 - 2018
ceramic
40 x 25 x 49 cm
15.7 x 9.8 x 19.3 inches





detail **BALBIAAW,** 2016 - 2017
ceramic
36 x 25 x 20 cm
14.2 x 9.8 x 7.9 inches



BALBIAAW, 2016 - 2017
ceramic
36 x 25 x 20 cm
14.2 x 9.8 x 7.9 inches



AMLUNIAR, 2017
polyester and polyurethane
250 x 170 x 155 cm
59.1 x 66.9 x 61 inches



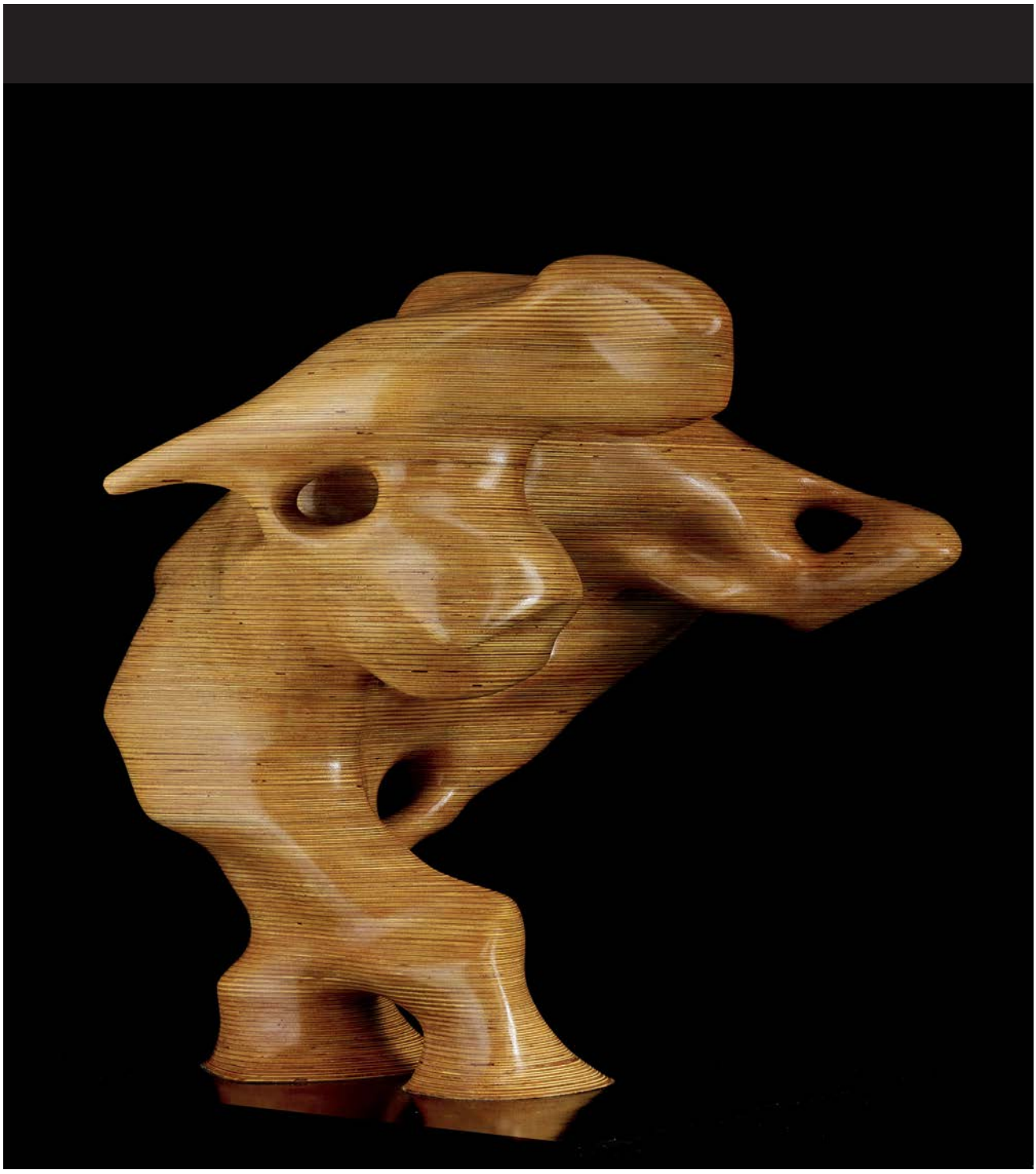
LARBLOY, 2013 - 2014
polyester and polyurethane
290 x 135 x 90 cm
114.2 x 53.1 x 35.4 inches



LIMUPTOS, 2015
wood
47.5 x 122 x 29 cm
18.7 x 48 x 11.4 inches



NAJOBELOM, 2016
wood
35 x 40 x 47 cm
13.8 x 15.7 x 18.5 inches



OBENOM, 2013
wood
83 x 66 x 75 cm
32.7 x 26 x 29.5 inches



OBENOMER, 2013
wood
70.5 x 66.5 x 48 cm
27.8 x 26.2 x 18.9 inches



SAVRIDAW, 2012 - 2013
wood
38 x 62 x 52 cm
15 x 24.4 x 20.5 cm



REKNOTS, 2015 - 2016
polyester, polyurethane and wood
69 x 100 x 77 cm
27.2 x 39.4 x 30.3 inches



EVORTOBS, 2011 - 2012
polyester and polyrethane
58 x 87 x 54 cm
22.8 x 34.3 x 21.3 inches



KNURTSOB, 2010
polyester and polyurethane
75 x 115 x 80 cm
29.5 x 45.3 x 31.5 inches

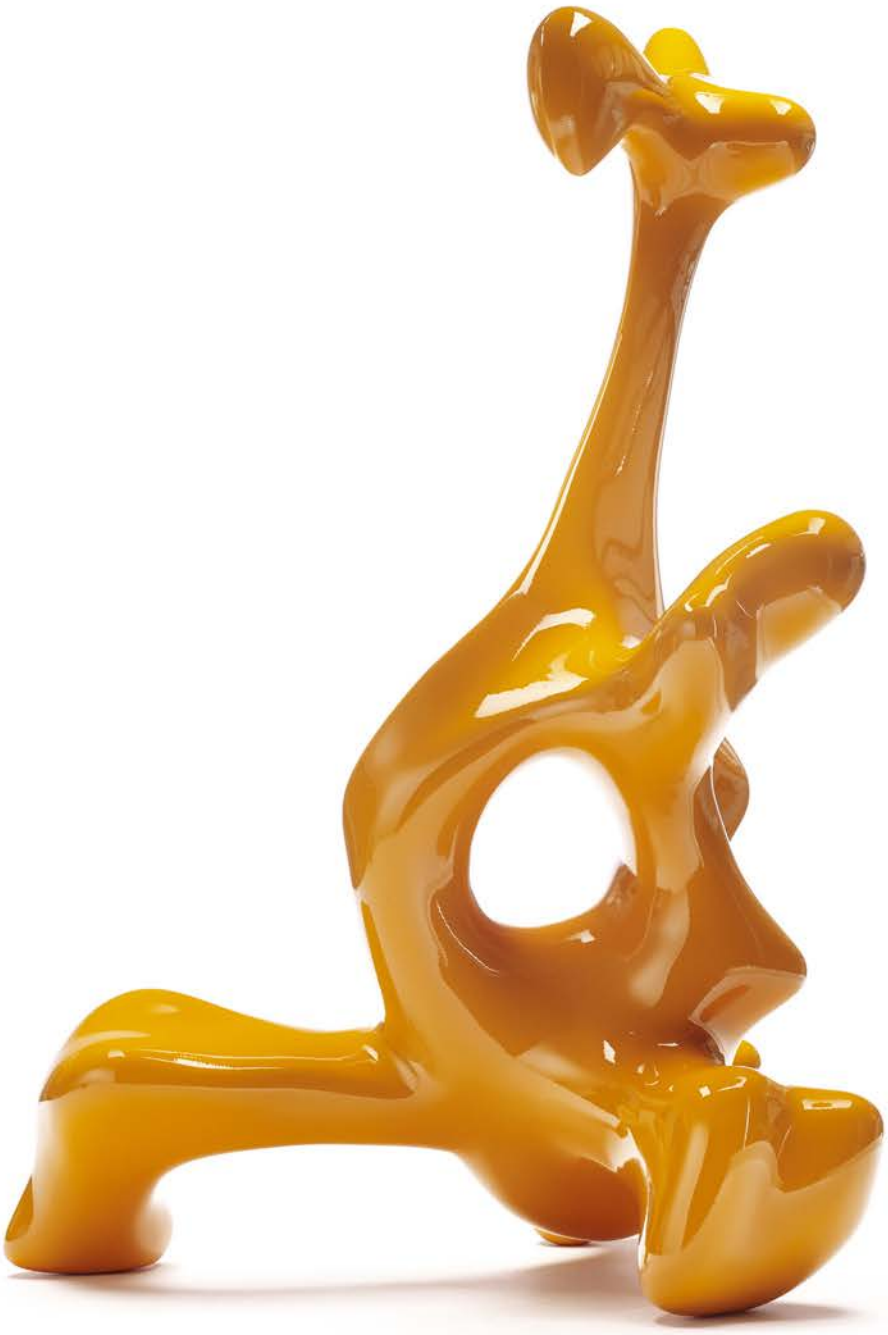
exhibition view: 2012 GNI-RI jun2012, Kasteel Beauvoorde - Beauvoorde, BE



CILATEM WOLEY, 2014
polyester and polyurethane
45 x 35 x 41 cm
17.7 x 13.8 x 16.1 inches



NONAK, 2011
polyester and polyurethane
66 x 95 x 45 cm
26 x 37.4 x 17.7 inches



EIRDTOP, 2014
polyester and polyurethane
55 x 29 x 39 cm
21.7 x 11.4 x 15.4 inches



EROMSTOR, 2016
polyester and polyurethane
34 x 30 x 51 cm
13.4 x 11.8 x 20.1 inches



NIRULCAR, 2017
polyester and polyurethane
55 x 80 x 53 cm
21.7 x 31.5 x 20.9 inches



EROMPRI, 2015
polyester and polyurethane
33 x 28 x 31 cm
13 x 11 x 12.2 inches



IELAVSTOR, 2015
polyester and polyurethane
61 x 53 x 43 cm
24 x 20.9 x 16.9 inches



REWEG, 2012
polyester and polyurethane



studio view: 2011 Studio Nick Ervinck - Lichtervelde, BE



studio view: 2017 Studio Nick Ervinck - Lichtervelde, BE



BROMSTOR, 2017
polyester and polyurethane
82 x 80 x 60 cm
32.3 x 31.5 x 23.6 inches



ERAESTOR, 2014
polyester and polyurethane
67 x 58 x 36 cm
26.4 x 22.8 x 14.2 inches



ERAETOBS, 2015
polyester and polyurethane
67 x 56 x 43 cm
26.4 x 22 x 16.9 inches



ERAETOBS

At first sight, the sculpture ERAETOBS has some resemblance with a tree gone wild or a death abstract body which has been recovered by the organic, fluid and vivid yellow texture.

Pushed on upwards, this dead organic material seems to recover in living substance. The empty holes are a crucial part of the sculpture. Like Henry Moore, Nick Ervinck tries to play with the emptiness to give the structure a new dimension. The structure looks like the result of natural erosion, like seawater does with rocks. While the shiny material and the bold color gives it the effect of an artefact. This sculpture intrigues from any angle and contributes to the atmosphere of the place. For these series of sculptures Nick Ervinck was inspired by Eastern (Chinese rocks) and Western (blob architecture) shapes. Following the newest designing processes, he builds upon the classic sculpting techniques as well.

ERAETOBS, 2015
polyester and polyurethane
67 x 56 x 43 cm
26.4 x 22 x 16.9 inches



EIRSTOR, 2015
polyester and polyurethane
38 x 55 x 30 cm
15 x 21.7 x 11.8 inches



LOBTIV, 2015
polyester and polyurethane
73 x 40 x 43 cm
28.7 x 15.7 x 16.9 inches



EVORSTOR, 2011 - 2012
polyester and polyurethane
50 x 115 x 57 cm
19.7 x 45.3 x 22.4 inches



BRITABRIS, 2018
polyester and polyurethane
49 x 63 x 55 cm
19.3 x 24.8 x 21.7 inches



NEPS

NEPS tells a story of ‘becoming’, for the sculpture looks like a living, dynamic substance, which keeps on growing and transforming.

This outside sculpture is designed fully digital, yet, it is manufactured by hand, using polyester. The structure seems to be the result of a spontaneous, natural erosion process (think on how water hollows out rocks). At the same time, the bright colour and the shiny surface seem to contradict the organic, and give the sculpture the allure of an artefact. With NEPS, references to Henry Moore and the modernist sculptors are evident.

NEPS, 2015
polyester and polyurethane
42 x 32 x 34 cm
16.5 x 12.6 x 13.4 inches



ERAETOMBS, 2016
polyester and polyurethane
55 x 45 x 43 cm
21.7 x 17.7 x 16.9 inches





CIRBUATS, 2011 - 2013
iron, polyester and polyurethane
1500 x 800 x 800 cm
590.6 x 315 x 315 inches

location: Foundation Liedts-Meessens, Zebrastraat – Gent, BE



CIRBUATS, 2011 - 2013
iron, polyester and polyurethane
1500 x 800 x 800 cm
590.6 x 315 x 315 inches

location: Foundation Liedts-Meessens, Zebrastraat – Gent, BE



BOREATOBS, 2018
polyester and polyurethane
85 x 50 x 55 cm
33.5 x 19.7 x 21.7 inches



TEROWNOTS, 2018
polyester and polyurethane
25 x 50 x 45 cm
9.8 x 19.7 x 17.7 inches



EROMPRA, 2016
polyester and polyurethane
148 x 142 x 172 cm
58.3 x 55.9 x 67.7 inches



EROMPRA, 2015
polyester and polyurethane
45 x 54 x 40 cm
17.7 x 21.3 x 15.7 inches



ENOPIH, 2015
3D print
27 x 14 x 13 cm
10.6 x 5.5 x 5.1 inches



NIRULSIOR, 2018
polyester and polyurethane
polyester and polyurethane
36 x 45 x 46 cm
14.2 x 17.7 x 18.1 inches



NIBULSIOR, 2018
polyester and polyurethane
38 x 56 x 50 cm
15 x 22 x 19.7 inches



OEBERLISKAR, 2023
ceramic
29,5 x 28,5 x 31 cm
11.6 x 11 x 12 inches



OEBEROLUX, 2023
ceramic
31 x 38,5 x 31,5 cm
12 x 15 x 12.4 inches



OEBERSILIAS, 2022-2023
ceramic
29,5 x 43,6 x 19,5 cm
11.6 x 17.1 x 7.7 inches



OEBERIOSA, 2023
ceramic
58,5 x 57,5 x 40 cm
23 x 22.6 x 15.7 inches



OEBERNASO, 2023
ceramic
59,5 x 45,5 x 39 cm
23.4 x 17.9 x 15.4 inches



BOBNURAOS, 2023
ceramic
36,5 x 60 x 42 cm
14,4 x 23,6 x 16,5 inches



CORECHNIOR, 2023
ceramic
38 x 57 x 36,5 cm
15 x 22.4 x 14.4 inches





ΟΙΤΑΡΝΑΟΡ, 2025
ceramic (yellow)
5,5 x 21,5 x 11 cm
2.2 x 8.5 x 4.3 inches

ΟΙΤΑΡΝΑΟΡ, 2025
ceramic (orange)
6 x 22 x 10,6 cm
2.4 x 8.7 x 4.2 inches



OEBERNIRIO, 2024
ceramic
44 x 34 x 29,5 cm
17.3 x 13.4 x 11.6 inches



OEBERNOZAI, 2025
ceramic
56,5 x 32,3 x 28 cm
22.2 x 12.7 x 11 inches



OEBERNOZAI, 2025
Detail



CERIOLURAI, 2025
ceramic
28 x 54 x 50 cm
11 x 21.3 x 19.7 inches



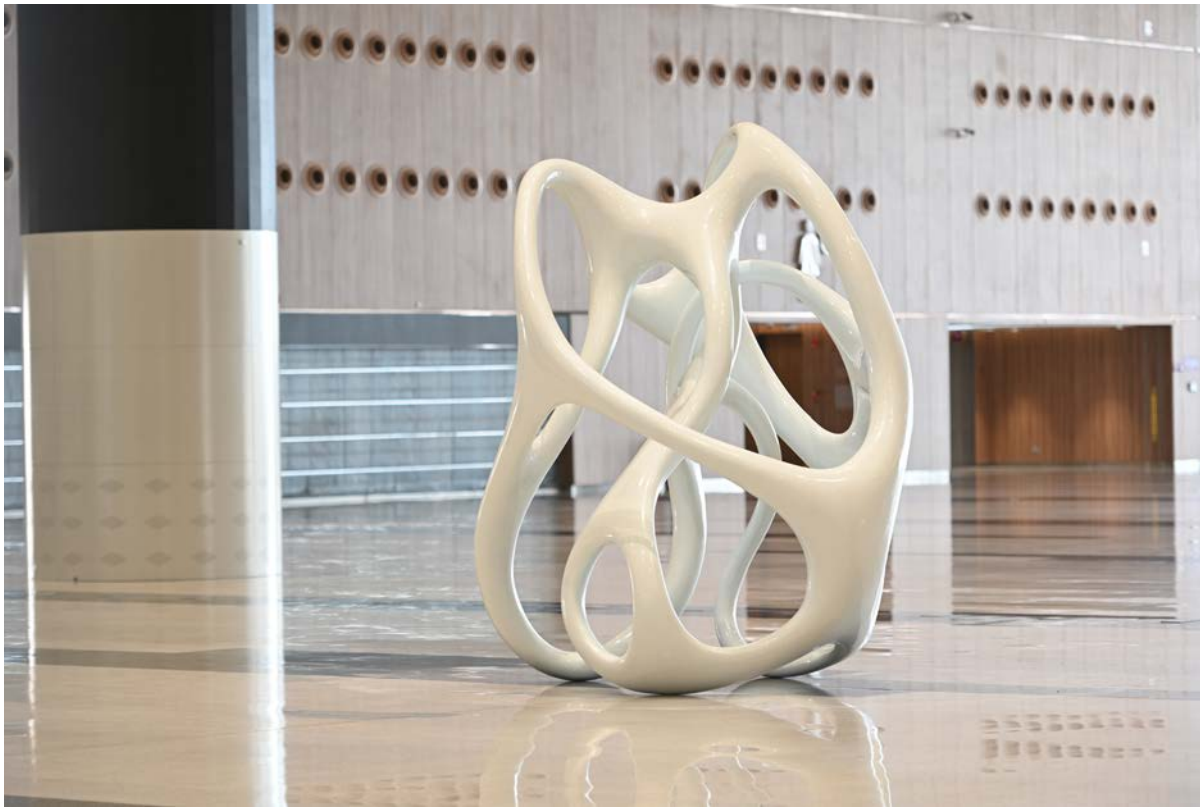
MOBSTI, 2012-2013
polyester and polyurethane
855 x 270 x 145 cm
336.6 x 106.3 x 57.1 inches

location: WZC De motten - Tongeren, BE



SURKIOM, 2018
polyester and polyurethane
31 x 86 x 25 cm
12.2 x 33.9 x 9.8 inches





LIABLOY, 2016-2020
steel
300 x 246 x 260 cm
118 x 97 x 102 inches





ANLUNIK, 2017- 2020
steel
300 x 244 x 228 cm
118 x 96 x 90 inches



OLEALDIM, 2021 - 2022
steel
150 x 150 x 100 cm
59 x 59 x 39.4 inches



RETMONER, 2019
steel
440 x 250 x 250 cm
173.2 x 98.4 x 98.4 inches

location: Boekenplein - Waregem, BE



CALUNDIM, 2017
3D print and wood
29 x 13,5 x 13 cm
11.4 x 5.3 x 5.1 inches



EMSIREON, 2015
3D print
38 x 15 x 14 cm
15 x 5.9 x 5.5 inches



FINUDIM, 2016
3D print
33 x 25 x 14 cm
13 x 9.8 x 5.5 inches



TANLUSTOR, 2017
3D print
28 x 16 x 16 cm
11 x 6.2 x 6.2 inches



FINUDIM, 2016
study



TAWSTAR, 2016
3D print
31 x 13 x 14 cm
12.2 x 5.1 x 5.5 inches



SUORET, 2013
3D print
28 x 18 x 16 cm
11 x 7.1 x 6.3 inches



NIAPERC, 2013
3D print
29 x 11.2 x 11.2 cm
11.4 x 4.4 x 4.4 inches



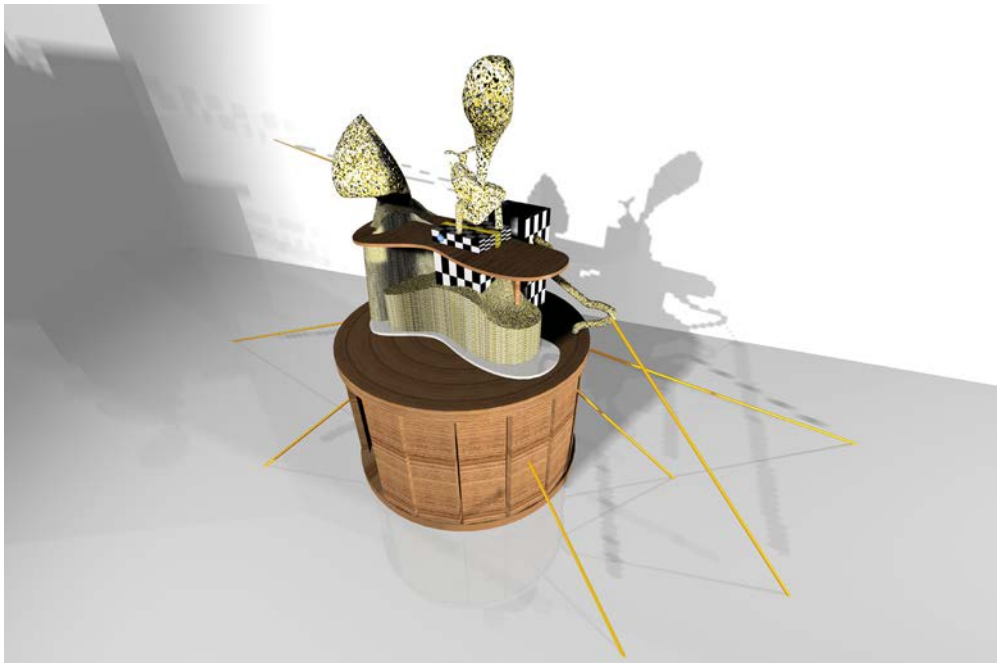
LENNAP, 2014
polyester
640 x 360 x 5 cm
252 x 141,7 x 2 inches



GNI_D_GH_47_mar2004, 2004
print
60 x 80 cm, framed 84 x 108 cm
23.6 x 31.5 inches, framed 33.1 x 42.5 inches



FOUKSID, 2018
study



GNI_D_GH_72_okt2003, 2003
print
60 x 84 cm, framed 84 x 108 cm
23.6 x 33.1 inches, framed 33.1 x 42.5 inches



FROKE-JEB, 2003 - 2004
chalk, gauze, plaster, polyester and styrofoam
35 x 35 x 35 cm
13.8 x 13.8 x 13.8 inches



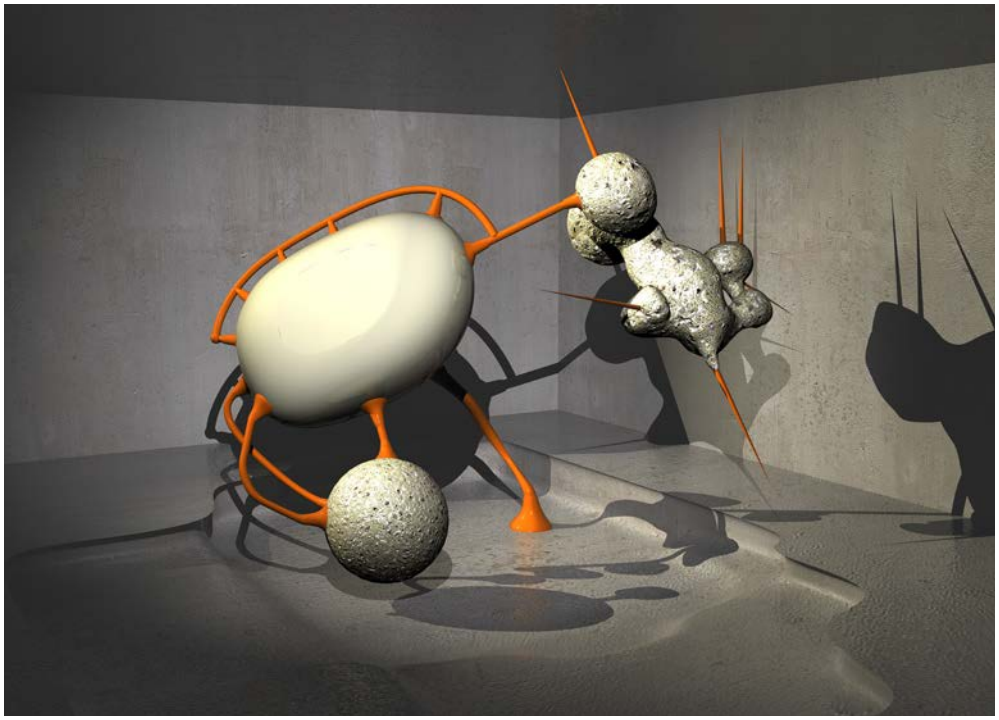
FROKE-JEB IV, 2003 - 2004
chalk, gauze, plaster, polyester and styrofoam
25 x 25 x 27 cm
9.8 x 9.8 x 10.6 inches



FROKE-JEB_II, 2002
chalk, gauze, plaster and styrofoam
25 x 25 x 25 cm
9.8 x 9.8 x 9.8 inches



FROKE-JEB III, 2003
chalk, gauze, plaster, plastic, styrofoam and wood
26 x 26 x 29 cm
10,2 x 10,2 x 11,4 inches



GNI_D_GH_86_sept2004, 2005
print
60 x 80 cm, framed 84 x 108 cm
23.6 x 31.5 inches, framed 33.1 x 42.5 inches



GNI_D_GH_125_sept2004, 2004
print
80 x 112 cm, framed 104 x 136 cm
31.5 x 44.1 inches, framed 40.9 x 53.5 inches

ARCHAEO-LOGICAL MUTATION



ARCHAEOLOGICAL MUTATION

In order to reconstruct the past, an archaeologist interprets historical remains. As an artist wondering how this discipline can be relevant for his sculpting practice, Nick Ervinck uses recognizable elements from the past and combines them with new shapes. In the god statues like LUIZAERC and LUIZADO, for example, a mysterious figure can be seen sprouting from a base that is heavily inspired by the Jupiter column. Other direct sources of inspiration for Ervinck's archaeological mutations are findings such as helmets, armour and busts. Blending them together with 'blobs' and other alienating bodies and thus initiating a constructive dialogue between past, present and future is his own distinct way of interpreting history.



THILAP, 2012 - 2019
bronze and wood
40 x 7.5 x 8.5 cm
15.7 x 3 x 3.3 inches



TIHULY, 2016
study



TIHULY, 2016
study



THILAP, 2018 - 2019
bronze
570 x 107 x 121 cm
224.4 x 42.1 x 47.6 inches



THILAP, 2018 - 2019
polyester
570 x 107 x 121 cm
224.4 x 42.1 x 47.6 inches



LUBZAERC, 2015 - 2019
iron, polyester and polyurethane
420 x 420 x 240 cm
165.4 x 165.4 x 94.5 inches



TEHPIEN, 2017-2022
3d print, iron and polyester
225 x 138 x 85 cm
88.6 x 54.3 x 33.5 inches



LUBZAERC, 2012 - 2014
3D print
42 x 42 x 24 cm
16.5 x 16.5 x 9.4 inches



LUINIRPS, 2012 - 2014
3D print
26 x 19 x 17 cm
10.2 x 7.5 x 6.7 inches



LUIZAERC, 2012
study



LUIZIKIV, 2012
study



LUIZAERC

From the research on the Jupiter column, a series of small god statues came into being. As in LUIZADO, archaeological findings – such as helmets, armour, busts and columns – are a direct source of inspiration.

The observer recognises some elements, but will as well discover new shapes. LUIZAERC looks like a guard, or a disciple of a divinity who is safeguarding an unknown sanctuary. This sculpture is at the same time frightening and fascinating. One can wonder if this guard hides the realm beyond the tangible from the viewer or if he rather open the gates to this unknown territory. LUIZAERC moreover tells about the construction of the past. Each historic period, this past is interpreted differently. LUIZAERC seems monumental, but at the same time is out build of holes and lacunae. For this sculpture, I was inspired by Henry Moore and Hans Arp, who used the empty or negative space as a positive, constructive force.

LUIZAERC, 2012
3D print
42 x 28 x 19 cm
16.5 x 11 x 7.5 inches



LUIZAERC, 2012
3D print
42 x 28 x 19 cm
16.5 x 11 x 7.5 inches



LUIZAERC, 2012 - 2015
concrete, iron, polyester and polyurethane
420 x 280 x 190 cm
165.4 x 110.2 x 75 inches

exhibition view: 2015 Vormidable, Beelden aan zee - Den Haag, NL



LUIZADO, 2011 - 2012
concrete, iron, polyester and polyurethane
651 x 133 x 93 cm
256.3 x 52.4 x 36.6 inches

location: Gallo-Romeins Museum - Tongeren, BE

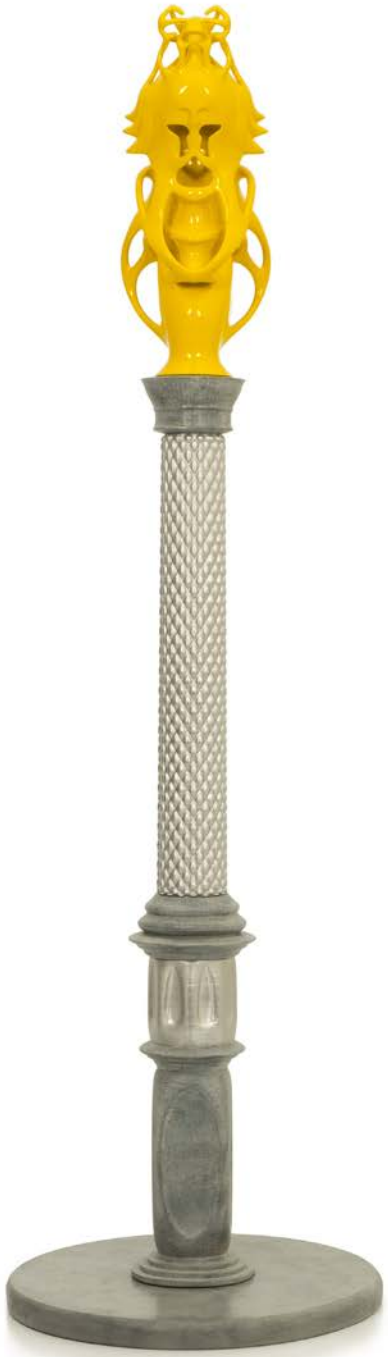


studio view: 2012 Studio Nick Ervinck - Lichtervelde, BE



LUIZADO, 2011 - 2012
concrete, iron, polyester and polyurethane
651 x 133 x 93 cm
256.3 x 52.4 x 36.6 inches

location: Gallo-Romeins Museum - Tongeren, BE



LUIZADO, 2012
3D print
71 x 12 x 8,5 cm
28 x 4.7 x 3.3 inches



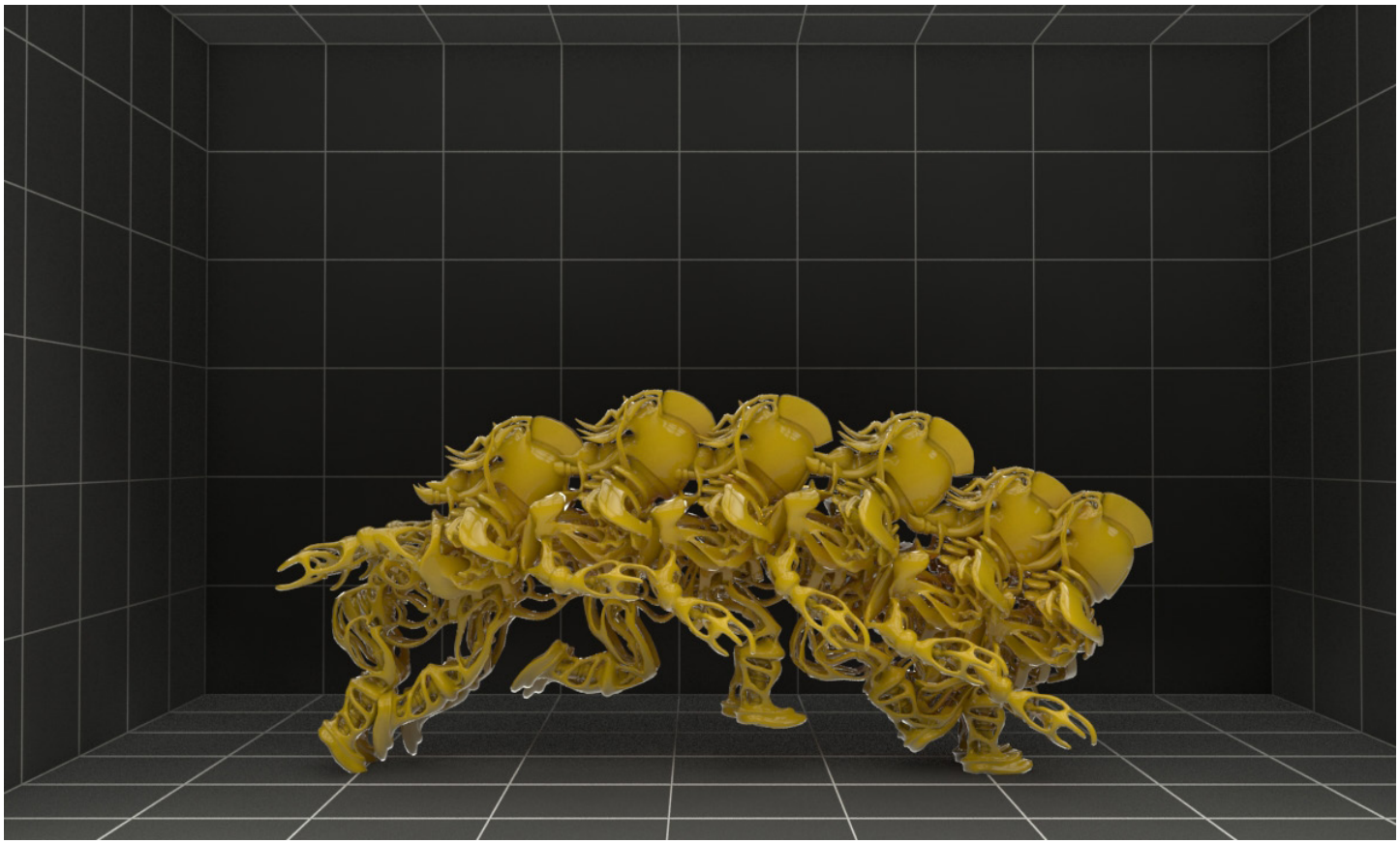
LUIZADIOSA, 2023
ceramic
40,2 x 14 x 10,2 cm
15.8 x 5.5 x 4 inches



SUCHAB, 2012
study



SUCHAB, 2012
3D print
30 x 22 x 16 cm
11.8 x 8.7 x 6.3 inches



SUCHAB, 2012
study



NIA, 2013 - 2014
3D print
25 x 13 x 12 cm
9.8 x 5.1 x 4.7 inches



OIRNAT, 2012
3D print
18 x 8 x 5 cm
7.1 x 3.1 x 2 inches



OKNALEH, 2012
3D print
22 x 10.5 x 6.5 cm
8.7 x 4.1 x 2.5 inches





exhibition view: 2012 GNI-RI sep2012, Gallo-Romeins Museum - Tongeren, BE



OKNALEH, 2012 - 2021
3D print
28 x 13,5 x 8,5 cm
11 x 5.3 x 3.3 inches



APSAADU, 2012 - 2013
polyester and polyurethane
300 x 180 x 120
118.1 x 70.9 x 47.2 inches

location: 2017 In Situ, Château du foix - Foix, FR



RACHT, 2012
3D print
42 x 29 x 20 cm
16.5 x 11.4 x 7.9 inches



RACHT, 2012
3D print
42 x 29 x 20 cm
16.5 x 11.4 x 7.9 inches

exhibition view: 2012 GNI-RI sep2012, Gallo-Romeins Museum - Tongeren, BE



APSAADU, 2012 - 2013
polyester and polyurethane
300 x 180 x 120
118.1 x 70.9 x 47.2 inches

exhibition view: 2013 Expo Kasteel Hof ter Saksen, Hof ter Saksen - Beveren, BE



APSAADU, 2010
3D print
24 x 14.5 x 9.5 cm
9.44 x 5.70 x 3.74 inches



ETSUBATS, 2013
3D print
22 x 15 x 14 cm
8.7 x 5.9 x 5.5 inches



EGNEOLB (gele versie), 2020
open edition
3D print
10,5 x 5 x 6,5 cm
4,1 x 2 x 2,6 inches



EGNEOLB (blauwe versie), 2020
open edition
3D print
10,5 x 5 x 6,5 cm
4,1 x 2 x 2,6 inches



studio view: 2013 Studio Nick Ervinck - Lichtervelde, BE



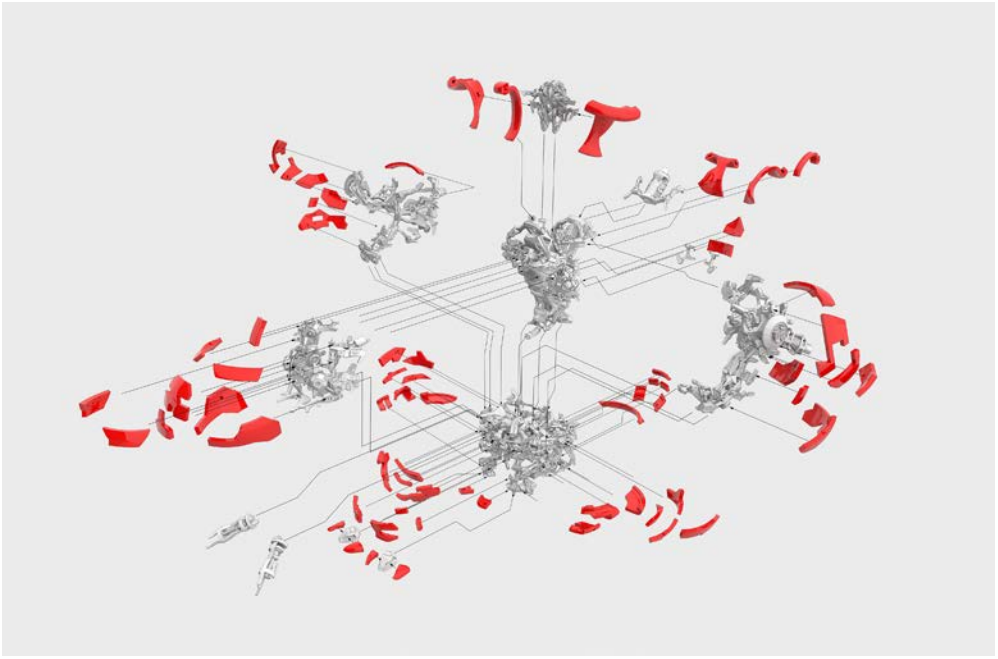
LOPCOS, 2013
3D print
20 x 17 x 12 cm
7.9 x 6.7 x 4.7 inches

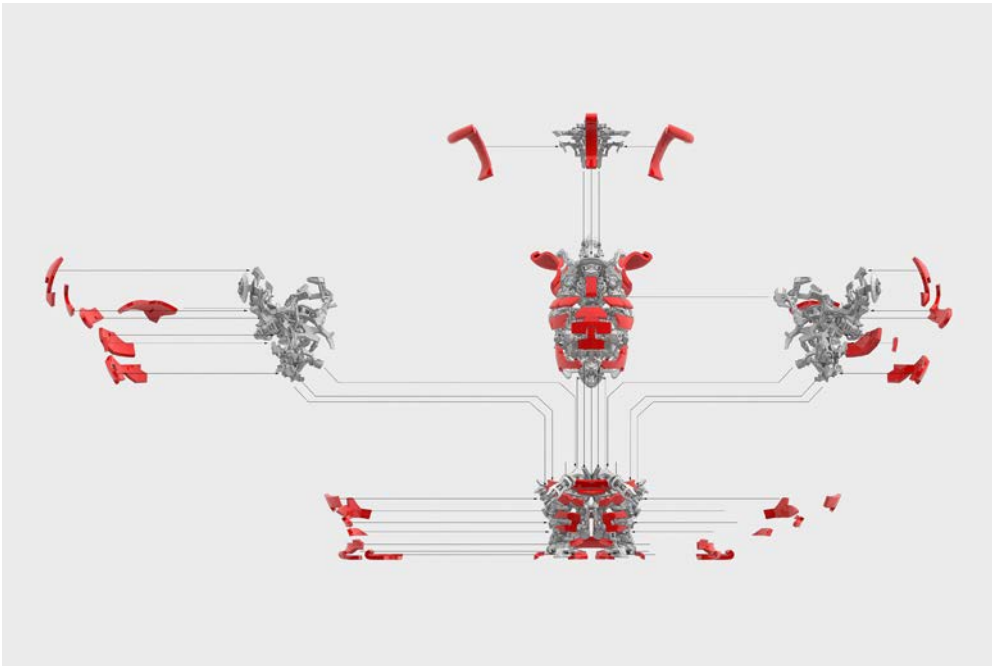


exhibition view: 2012 GNI-RI sep2012, Gallo-Romeins Museum - Tongeren, BE

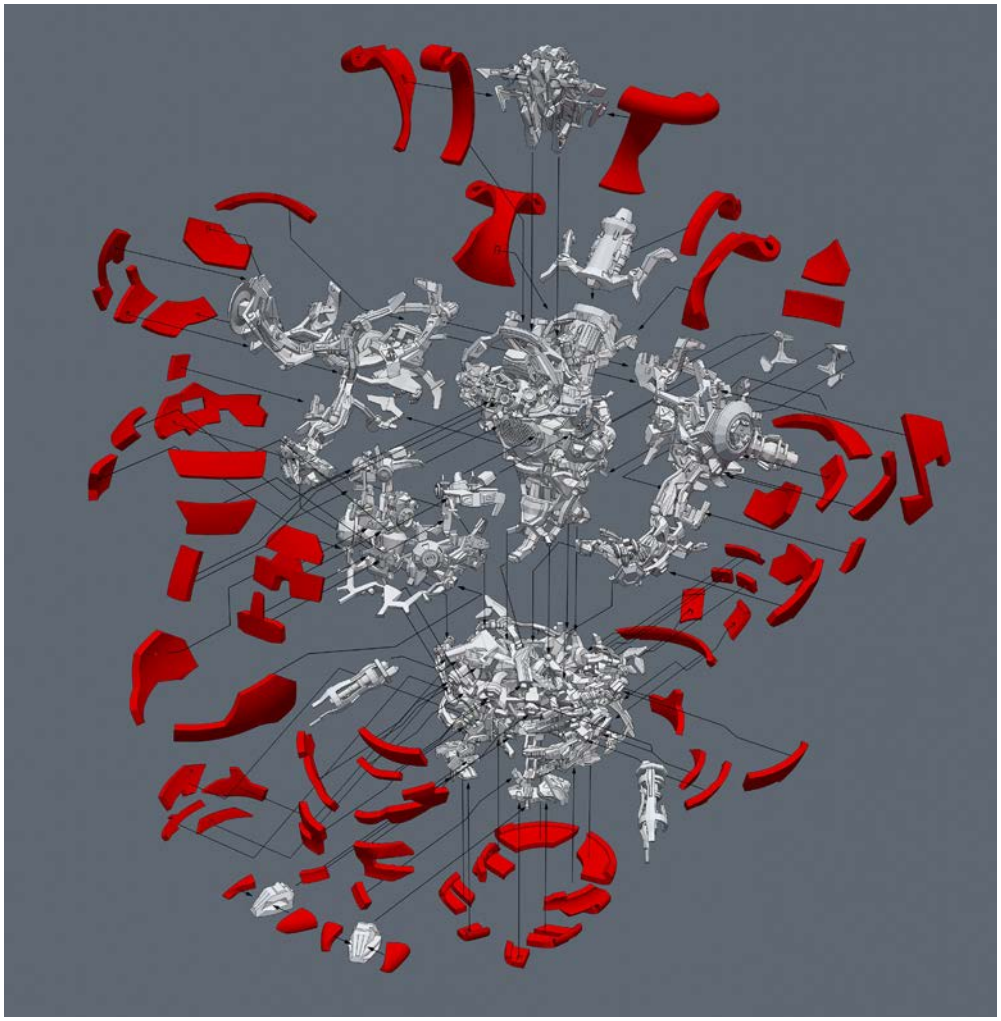


ZEBITEZ, 2012
3D print
17 x 13 x 8 cm
6.7 x 5.1 x 3.1 inches



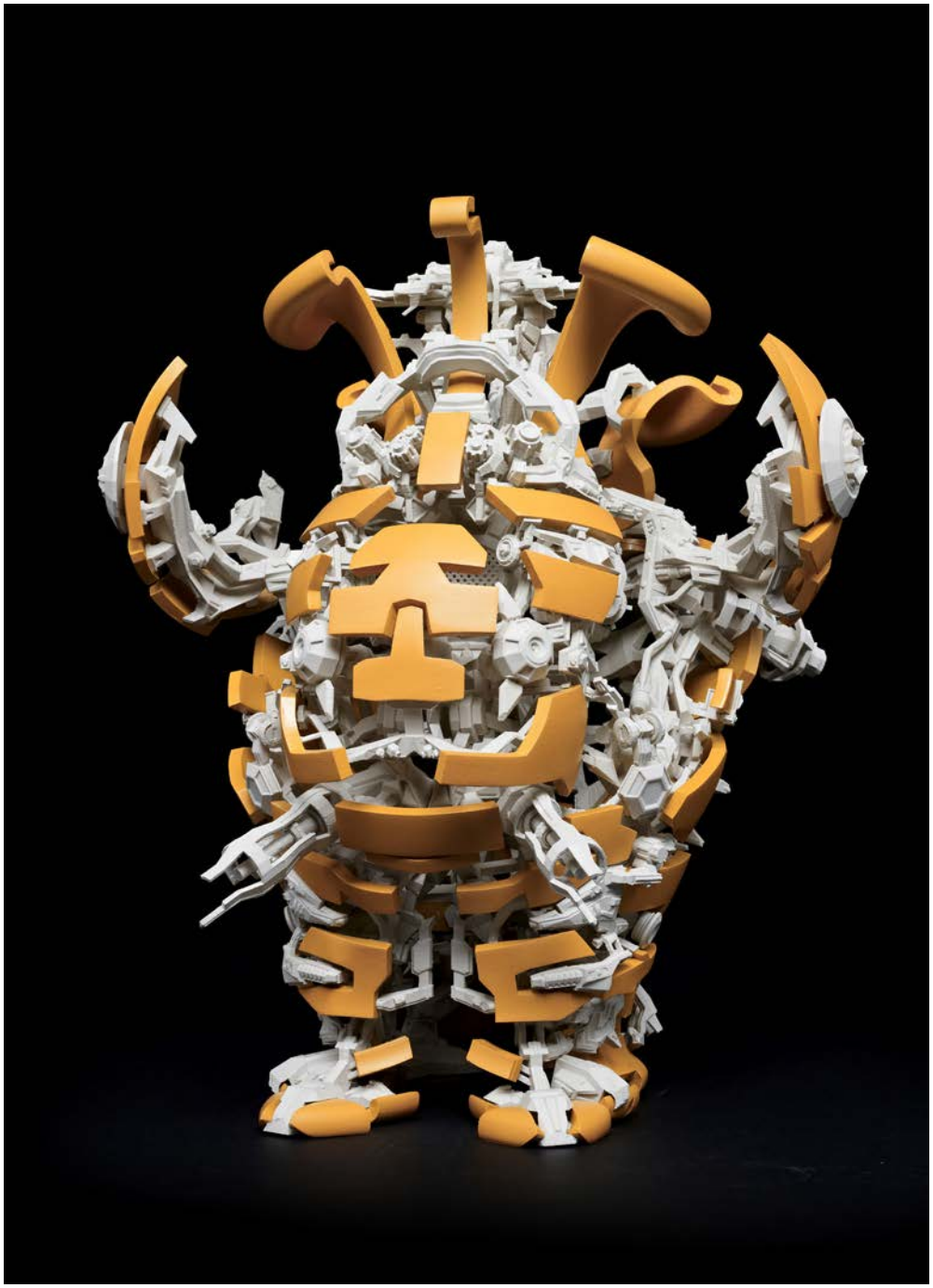


ESAVOBOR, 2011
study





ESAVOBOR, 2011
study



ESAVOBOR, 2011 - 2012
3D print
45 x 61 x 53 cm
17.7 x 24 x 20.9 inches



ANRAHBOR, 2013
study



ANRAHBOR, 2013
study



SIUMET, 2011
wallprint

location: WZC De Notelaar - Beveren, BE



SIUMET

In order to reconstruct the past, an archaeologist interprets historical remains. As an artist wondering how this discipline can be relevant for his sculpting practice, Nick Ervinck starts from fragmentary pieces to build up a new personal and digital space.

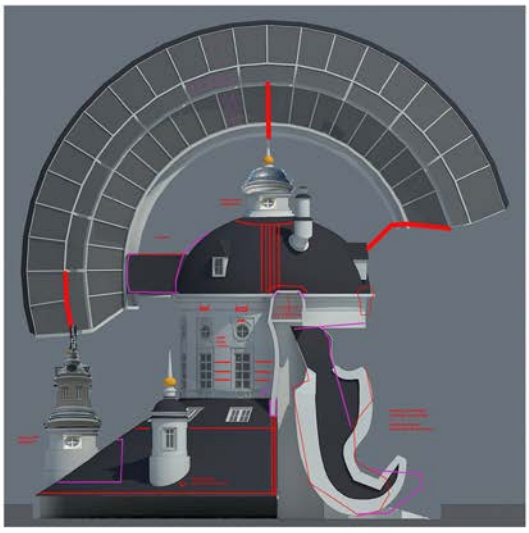
SIUMET refers to the archaeological heritage of Roman civilization. For this 3D print, the artist doesn't take specific examples as his starting point, he rather departs from the cognitive image of a Roman helmet. This helmet was crossed with the image of an 18th century castle. SIUMET thus is a proposition for an eclectic futuristic architecture of the past. These 3D prints, which are forms between analysis and synthesis, dissection and montage, are a metaphor for the digital designing process. Though this use of 3D computer graphics, prints, drawings and sculptures may suggest a confrontation between the ancient civilizations and a possible digital future, Nick Ervinck wards off this possible clash and initiates a constructive dialogue between present, future and past, between craft and technology, and between the virtual and the physical. SIUMET thus reflects on our changing ways of thinking and feeling: the artist no longer makes art in order to represent the world, but rather to reinvent it.

SIUMET, 2011
wallprint

location: WZC De Notelaar - Beveren, BE















- Zoeken om de kleppen goed te krijgen! Eventueel nieuwe klep maken.
- zoeken om alle elementen goed te positioneren!
- detail uit werken ZIE ORIGINELE FOTOS gebouw / helm
- ornamenten boven, links en rechts van de ramen
- detail lijnen, verdikkingen, in het dak
- serre verder uitwerken nog iets vormelijk intressanter maken > zie foto's oude serres
- verhoudingen checken sommige stukken vooral torentje voelen samengeperst
- verstevigingsarmen die serre vasthouden uitwerken
- beginnen met landschap uit te werken en aanzet van plaatsing

SIUMET, 2011 - 2012
study

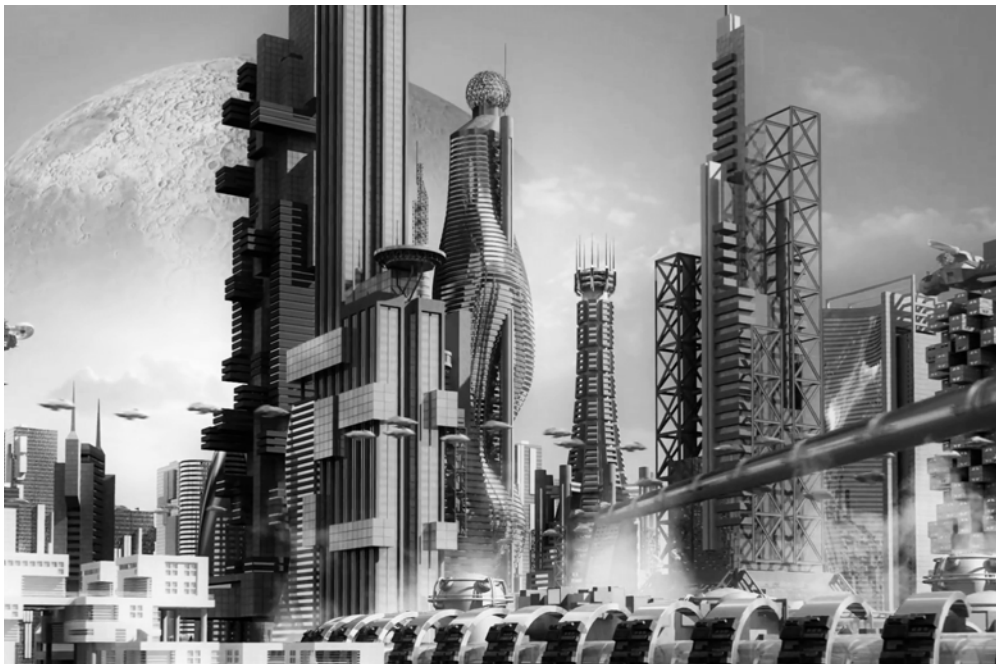


SIUMET, 2011 - 2012
3D print, lamps, paper and wood
59 x 59 x 53 cm
23.2 x 23.2 x 20.9 inches

ARCHITEC-
TURAL
MUTATION



GNI_D_GH_APR2009, 2009
study

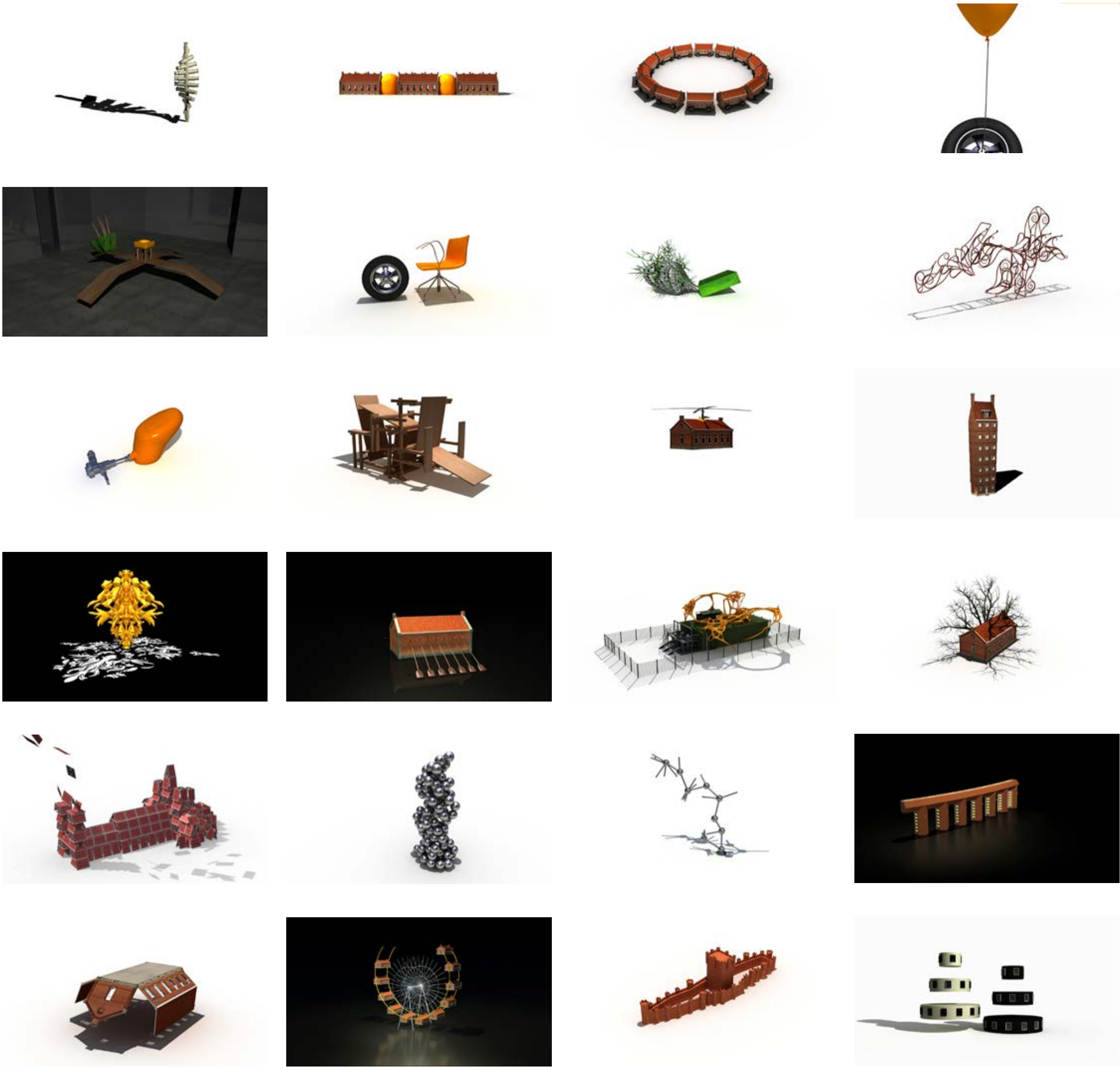


ARCHITECTURAL MUTATION

Nick Ervinck's architectural mutations are to be divided into two kinds. On the one hand, he tries to incorporate art in architecture; on the other, he brings architecture to art.

TUOHREM is one of the first sort of architectural mutations. It is a courtyard specifically designed for the new retirement home in Meerhout, Belgium. In this way, Ervinck converts a piece of art into an integrated part of a building that exceeds the normal use of art. It is no longer purely visible and aesthetic. This proves that art can serve a much greater purpose than amaze the spectator. In addition to create a pleasant atmosphere and living environment, it can be used as an everyday functional object. Other examples are IMAGROD and ODETTE.

In the other line of architectural mutations, Ervinck uses architectural elements to create art rather than integrate art in architecture. From the simple brick stone cottage style to the classical Roman domus an even Christian superstructures like abbeys and cathedrals, there is little that remains untouched. Although, the original buildings can still be easily recognised, they started mutating beyond imagination and like this gained a life of their own. Some of them grew legs and started scuttling across the beach like crabs. Others got into a process of mitosis, divided and duplicated themselves and grew into grotesque constructions of got taken over by Ervinck's characteristic yellow blobs and took to the skies.

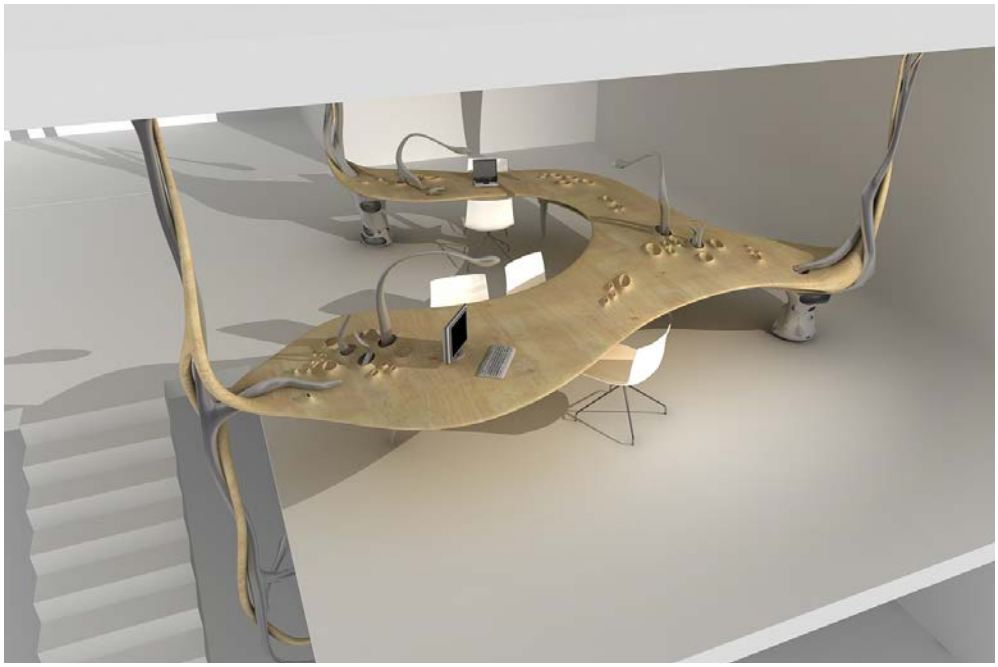


GNIA, 2007
3D animation
17'59"



IMAGROD, 2010 - 2012
polyester and polyurethane
600 x 400 x 300 cm
236.2 x 157.5 x 118.1 inches

location: MILHO - Oostende, BE



OB, 2010
study



SOLOKIOW, 2014
study



REKAMKEIZUM, 2009 - 2014
concrete, fabric, iron and wood
556 x 1394 x 1858 cm
219 x 549 x 731.5 inches

location: park Bel-Air - Willebroek, BE



SIUTLEPS, 2011 - 2013
polyester and polyurethane
230 x 420 x 300 cm
90.6 x 165.4 x 118.1 inches

location: De Brem - Oostende, BE



TOPPAL, 2014 - 2015
iron, polyester and polyurethane
467 x 990 x 620 cm
183.9 x 389.8 x 244.1 inches

location: WZC Meersminne - Mortsel, BE



TUOHREM, 2015
polyester, polyurethane and rubber
1100 x 1400 cm
433 x 551.2 inches

location: WZC De Berk - Meerhout, BE



TUOHREM

TUOHREM is specifically made by Nick Ervinck for the courtyard of the new retirement home in Meerhout, Belgium.

At this courtyard, the inhabitants seem to dwell in an enormous painting. TUOHREM is in fact like a 'floorpainting' that spreads to all corners of the square. Nick Ervinck integrates the benches in a unity of flowing, organic colored patches. This unique visual language reminds us of a pebble that creates a series of waves in the surface of the water. Such a dynamic, digitally designed structure entails a certain energy, that encourages the inhabitants to continuously rediscover the courtyard, and to look at it in a different way over and over again. Furthermore, by using a soft floor, this work of art is very functional. TUOHREM is a unique artwork that creates a pleasant atmosphere and living environment.

TUOHREM, 2015
polyester, polyurethane and rubber
1100 x 1400 cm
433 x 551.2 inches

location: WZC De Berk - Meerhout, BE



VIUNAP, 2013 – 2014
3D print, polyester and wood
68 × 94 × 108 cm
26.8 × 37 × 42.5 inches



EGATONK

The EGATONK-project was developed for the exhibition ‘Horizon 8300’ in Knokke which was set up to promote new architecture for this typical Belgian seaside town.

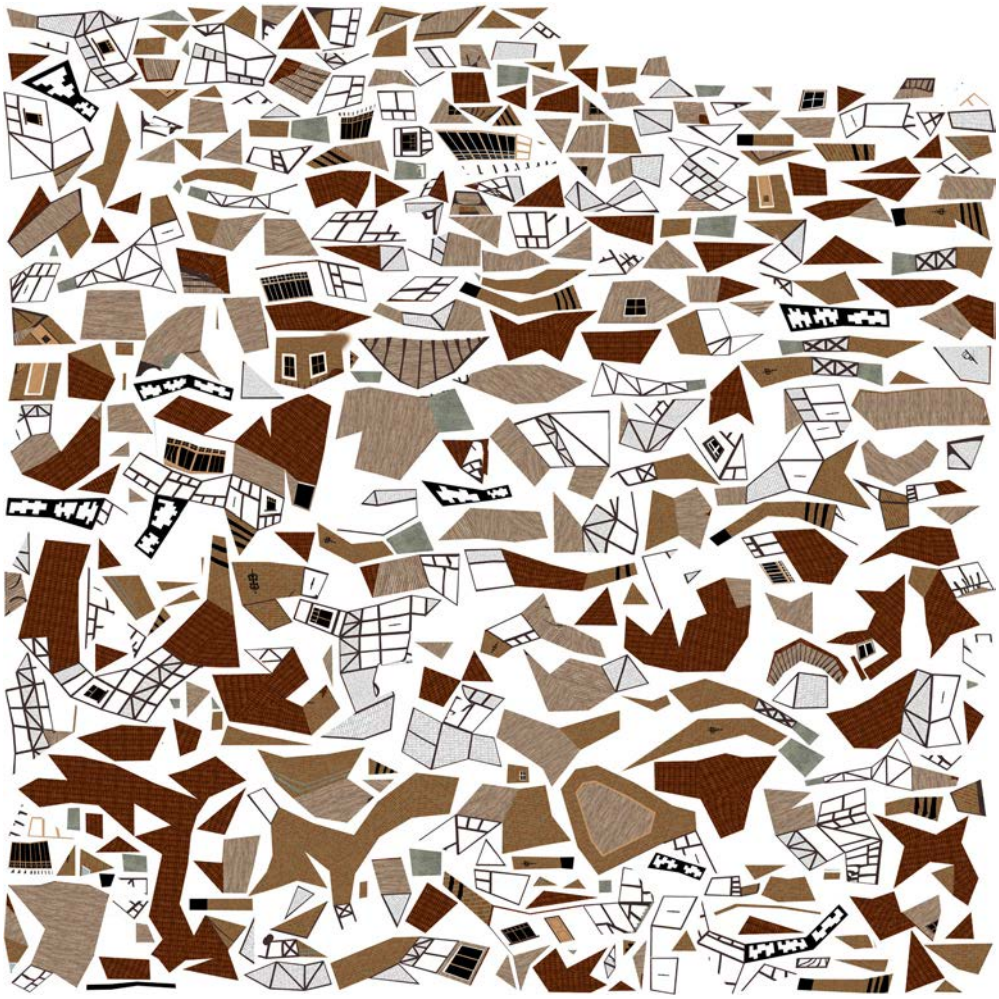
Zaha Hadid presented a complete new vision for the train station that was in high contrast with the usual white cottage ‘obligations’ in this town. For a referendum in connection with the exhibition, Nick Ervinck was asked as one of four artists to do ‘something’ with Knokke. For the artist it was immediately clear he had to use this cottage style and turn it into something absurd. The EGATONK wall print was presented on a 2,5 x 5 meter scale. The cottages are no longer static but become figures with connotations to crabs and other sea animals that walk along the beach. They remind us of the impossible structures in the engravings of the mathematician Escher (1898-1972). Their double identity, both building and animal, also relates to the well-known duck-rabbit image puzzle that challenges our way of seeing and interpreting the world.

EGATONK, 2009
print
100 x 200 cm, framed 133 x 233 cm
39.4 x 78.7 inches, framed 52.4 x 91.7 inches





VIUNAP, 2009
print
50 x 50 cm and 50 x 50 cm, framed 74 x 134 cm
19.7 x 19.7 inches and 19.7 x 19.7 inches, framed 29.1 x 52.8 inches



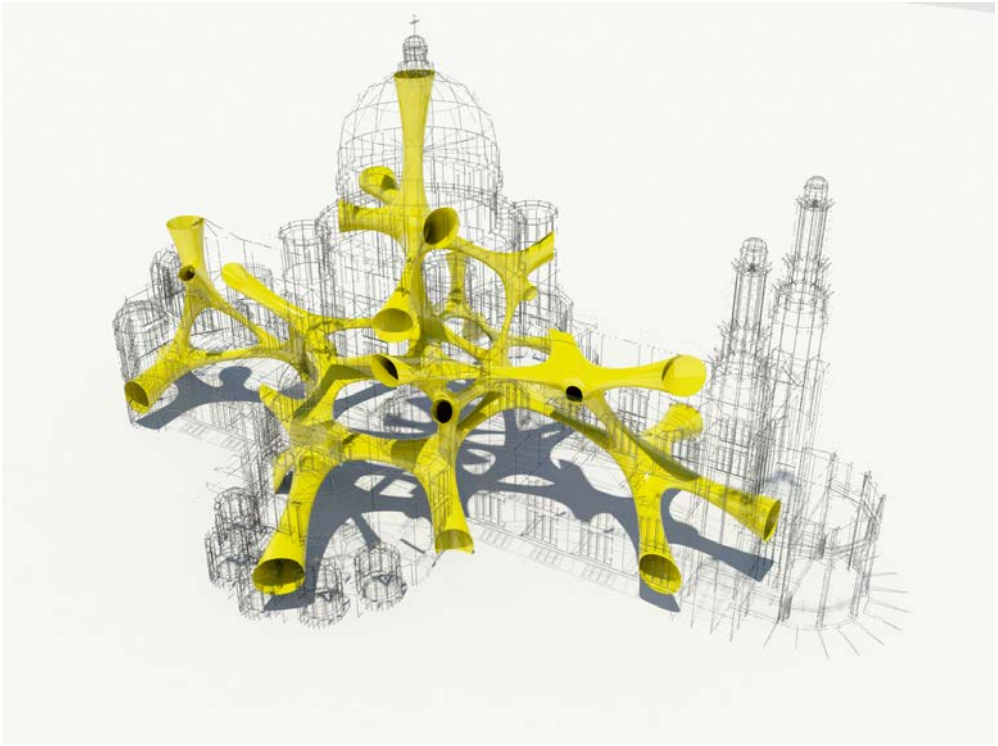
VIUNAP, 2009
study



REWATONK, 2010-2022
3D print
150 x 80 x 73 cm
59 x 31.5 x 28.7 inches



YARONULK, 2009
study



YARONULK, 2009
study



YARONULK, 2009 - 2010
3D print and plexi
70 x 138 x 90 cm
27.6 x 54.3 x 35.4 inches



YARONULK

One day, Nick Ervinck wants to create a scale model of the basilica of Koekelberg, which will be 14 metres long. This modular sculpture will be composed of metal pipes, connected to one another by a system of screws.

A many-sided tent will then be hung inside this meccano-skeleton and will serve as a video room. The projected video tour will be so lifelike, shining like a hyper-realistic trompe l'oeil, that the viewers will have the momentary illusion of witnessing a filmed representation of the actual construction instead of an imaginary, digitally constructed image. Ervinck chooses for the clear delineation of geometrical volumes, typical of Art Deco, as this language is more suitable for his enterprise than the nervous rhythms of Gothic vaults. While the replica is more than 100 times smaller than the life-size basilica, the entire reconstruction was a grand task in itself. This ten time smaller scale model is not a modular construction, but consists of two 3D prints in polyamide, which were then printed and composed in about forty separate pieces. The cage was also given a rust-imitation. After it had been carefully and repeatedly sanded and varnished, the tent was placed inside the skeleton.

YARONULK, 2009 - 2010
print
100 x 200 cm, framed 133 x 233 cm
39.4 x 78.7 inches, framed 52.4 x 91.7 inches





YARONULK, 2009 - 2010
3D print and plexi
70 x 138 x 90 cm
27.6 x 54.3 x 35.4 inches

exhibition: 2010 New Monuments, Middelheim - Antwerpen, BE



LOTIPACAR, 2010
study



REWOTFIU, 2009 - 2016
3D print
60 x 31 x 38 cm
23.6 x 12.2 x 15 inches


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00:00:12


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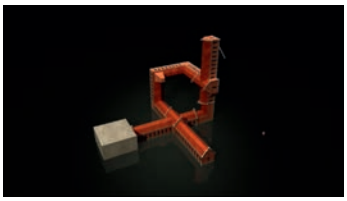

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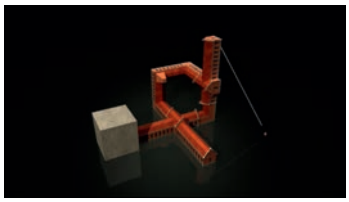

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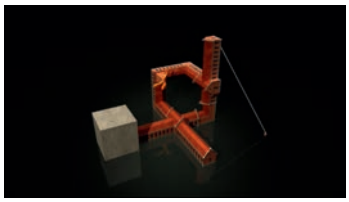

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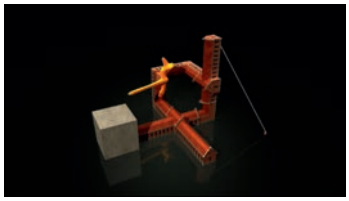

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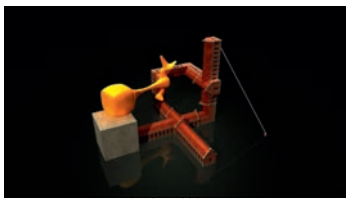

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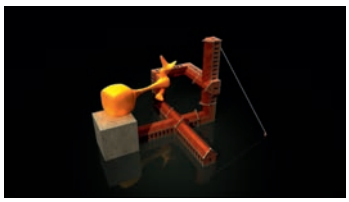

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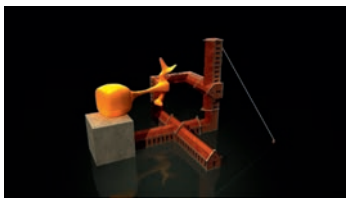

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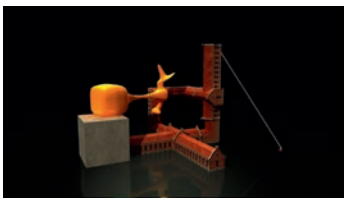

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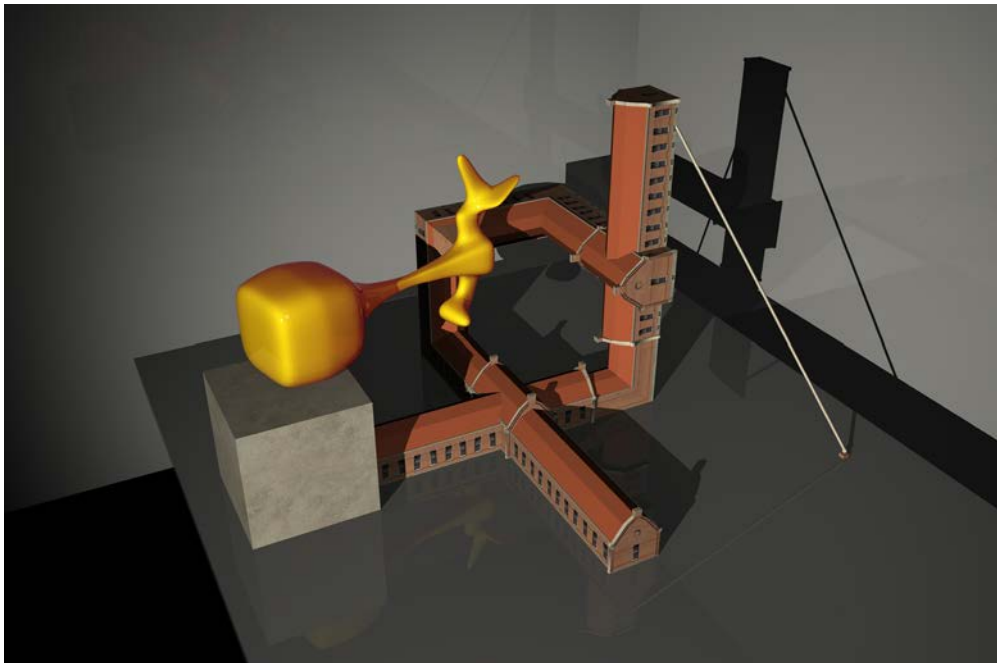

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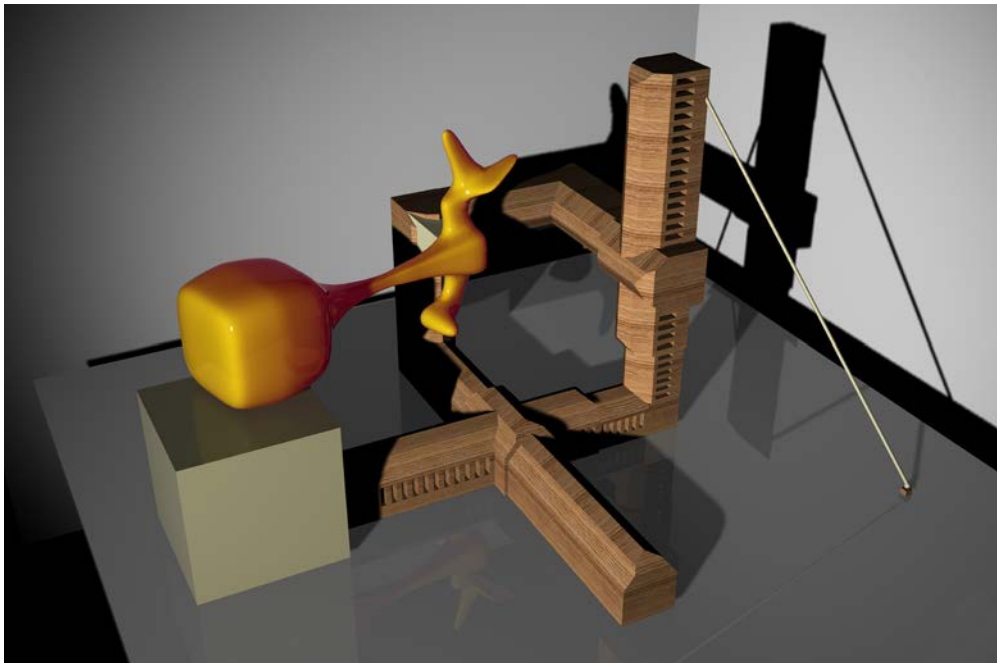

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COLBATROPS, 2008
3D animation
01'66"



COLBATROPS, 2006
print
50 x 100 cm, framed 74 x 124 cm
19.7 x 39.4 inches, framed 29.1 x 48.8 inches



GNI_D_GH_95_jan2004, 2004
print
60 x 100 cm, framed 84 x 124 cm
23.6 x 39.4 inches, framed 33.1 x 48.8 inches



SOLBARGIAFUTOBS

SOLBARGIAFUTOBS is a panoramic image of a familiar landscape, occupied by 'futuristic architecture of the past'. Using large wall prints, the virtual designs are now applied to a physical bearer and thus present in real space. Yet, this image is a construction of a possible world which can never be materialised. This world cannot be mounted by the viewer.

The rough bric-a-brac version of the sculpture is almost opposite to the smooth, clean shape of the blob. The rough version is representative of our physical world, whereas the clean version is characteristic of the digital, industrial world. The area of tension between both worlds is what interests Nick Ervinck, who is mainly fascinated by tension between the box and the blobs. He captures organics blob shapes in cages and places old angular architecture in symbiosis with new organic blob shapes – balanced combinations, tensions and fertilizations between old and new, the physical and the virtual. This also includes sculptures such as Xobbekops, Elbatargscu, Siutobs and Salb Furchak.

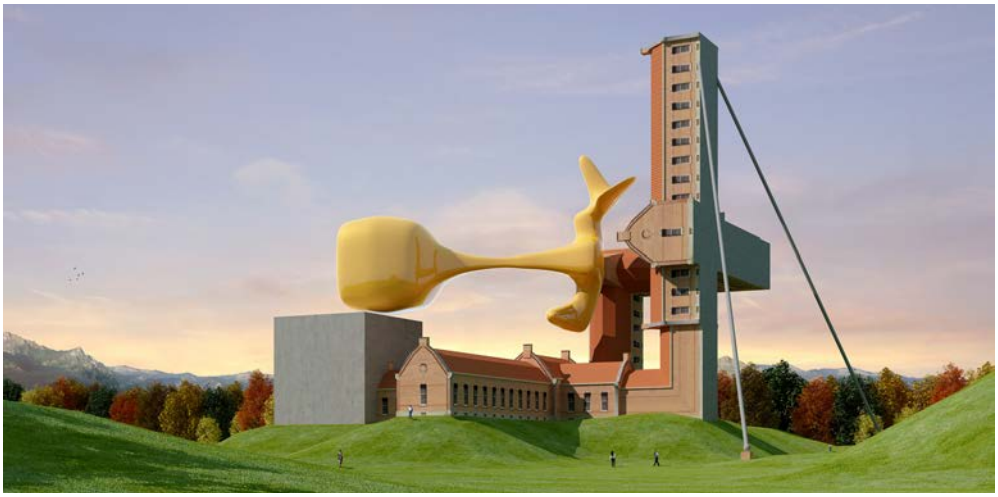
SOLBARGIAFUTOBS, 2004 - 2010
wallprint
408 x 1464 cm
160.6 x 576.4 inches

location: Milho - Oostende, BE



detail **SOLBARGIAFUTOBS,** 2004 - 2010
wallprint
408 x 1464 cm
160.6 x 576.4 inches

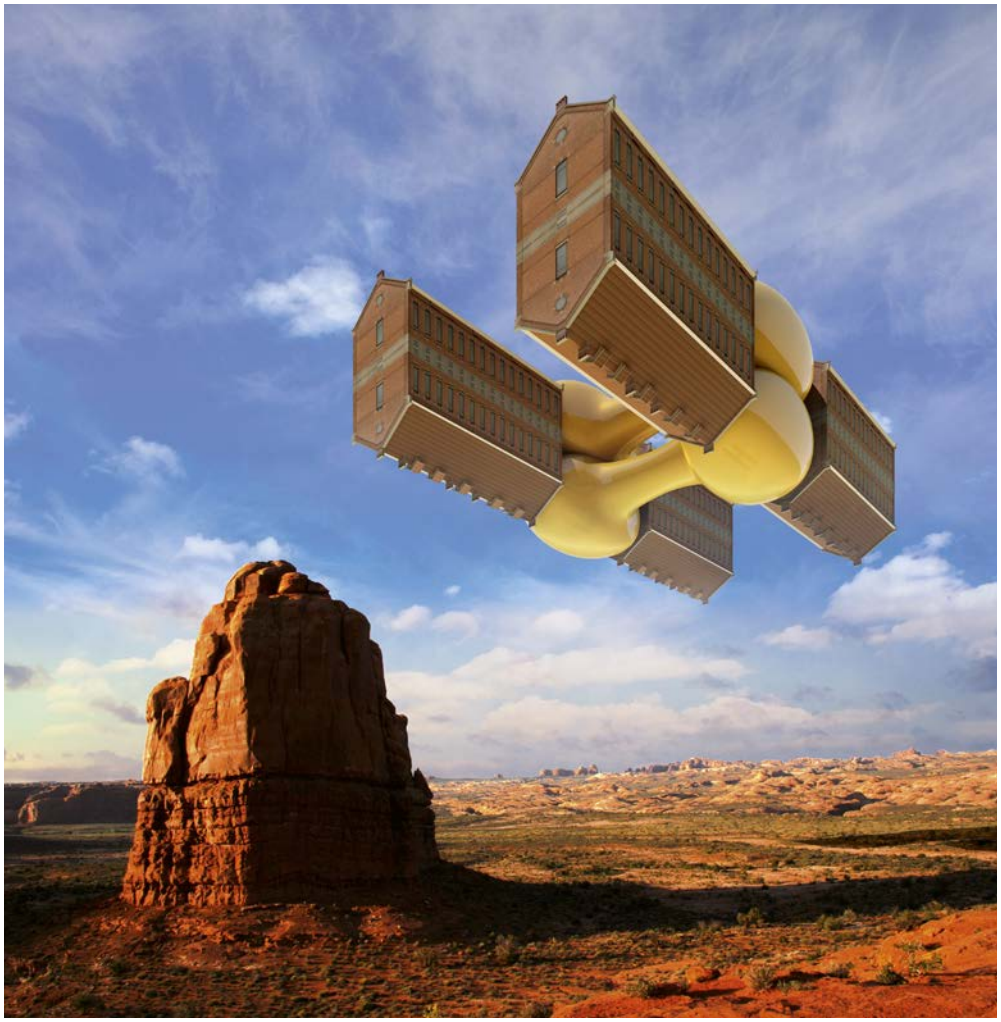
location: Milho - Oostende, BE



COLBATROPS, 2007
print
50 x 100 cm, framed 74 x 124 cm
19.7 x 39.4 inches, framed 29.1 x 48.8 inches



TRIAFUTOBS, 2007
iron, plexi, polyester and polyurethane
20 x 65 x 30 cm
7.9 x 25.6 x 11.8 inches



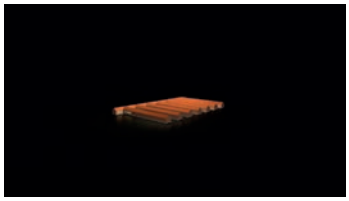
TRIAFUTOBS, 2006 - 2007
print
50 x 50 cm, framed 74 x 74 cm
19.7 × 19.7 inches, framed 29.1 × 29.1 inches

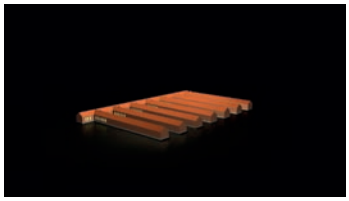


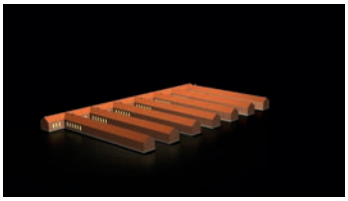
RETPOCIUS, 2007 - 2008
plexi and polyester
19 x 34 x 34 cm
7.5 x 13.4 x 13.4 inches

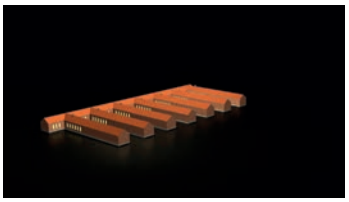


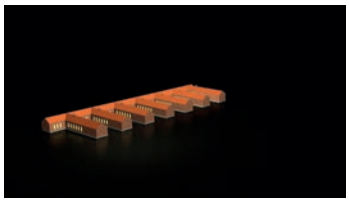
TRIAFUTOBS, 2006
3D animation

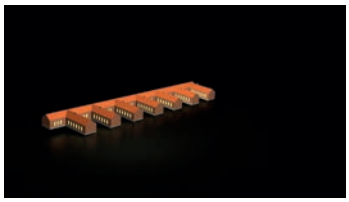

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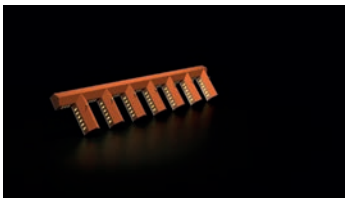

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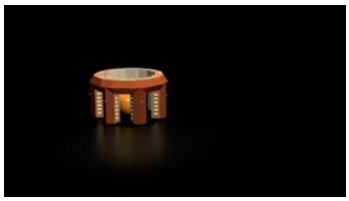

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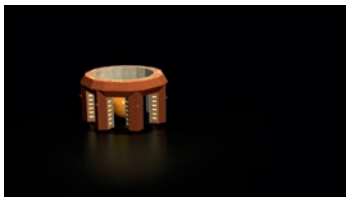

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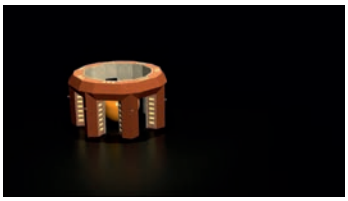

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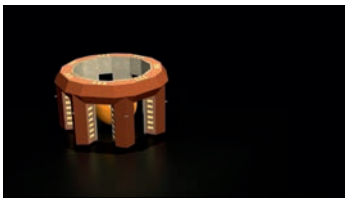

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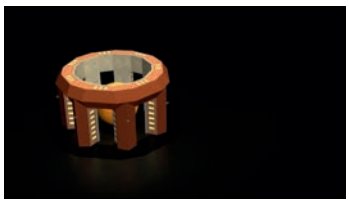

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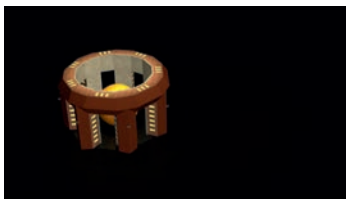

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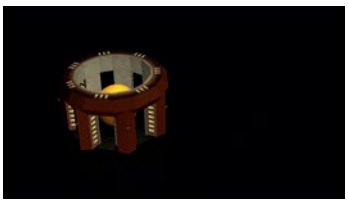

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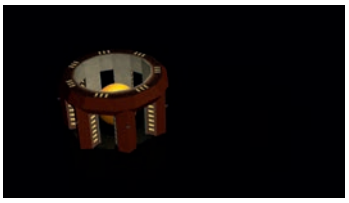

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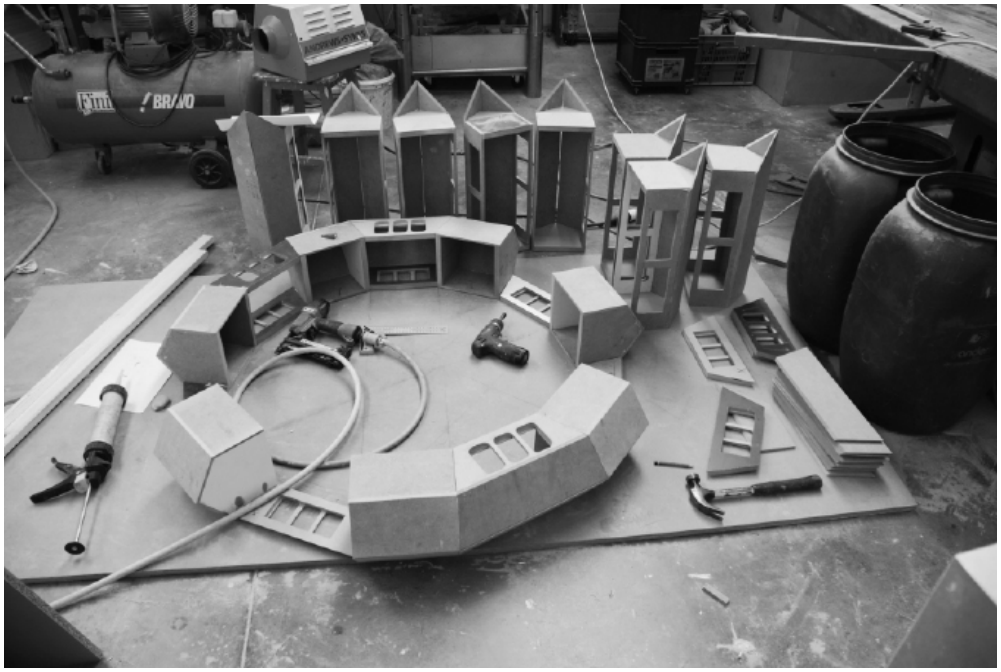
CORECHNOTS, 2007
3D animation



CORECHNOTS, 2008
print
50 x 100 cm, framed 74 x 124 cm
19.7 x 39.4 inches, framed 29.1 x 48.8 inches



CORECHNOTS, 2007 - 2008
bricks, concrete, iron, lamps, plexi, polyester, polyurethane and wood
68 x 130 x 130 cm
26.8 x 51.2 x 51.2 inches



studio view: 2008 Studio Nick Ervinck - Kortemark, BE



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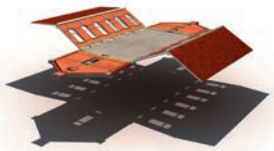
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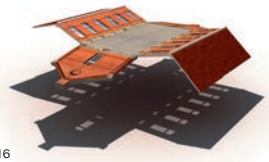
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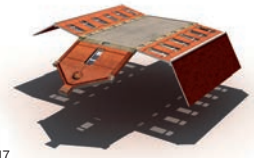
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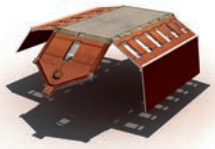
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SIUPLIF, 2009
3D animation



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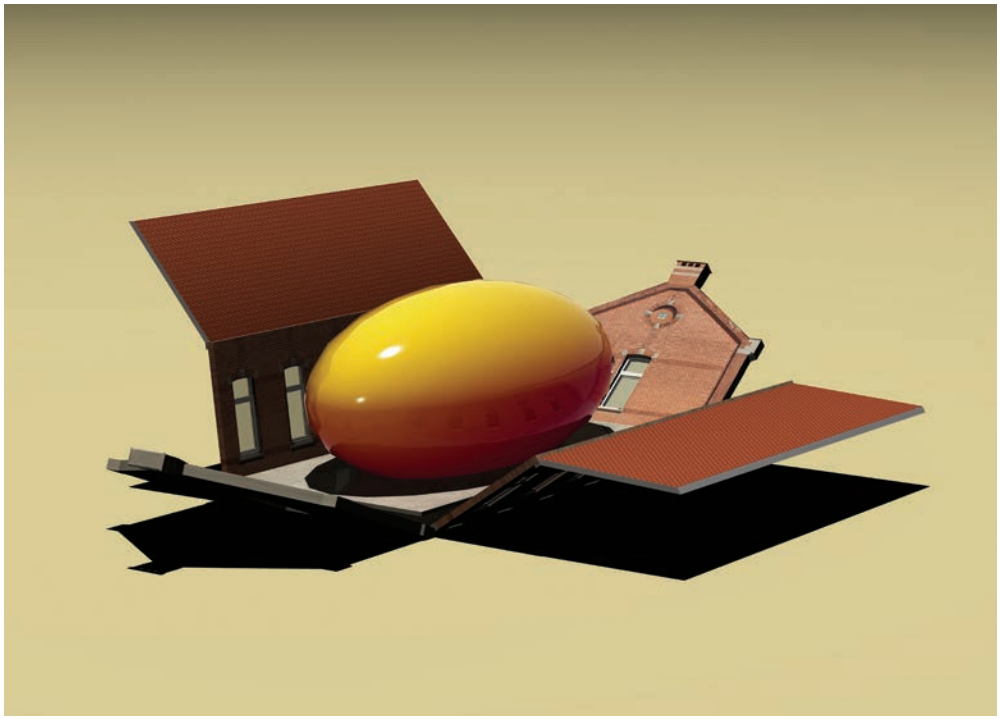


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SIUTOBS, 2006
3D animation



SIUTOBS, 2006 - 2008
print
40 x 30 cm
15.7 x 11.8 inches



SIUTOBS, 2006 - 2008
bricks, concrete, iron, plexi, polyester, polyurethane and wood
55 x 192 x 135 cm
21.7 x 75.6 x 53.1 inches



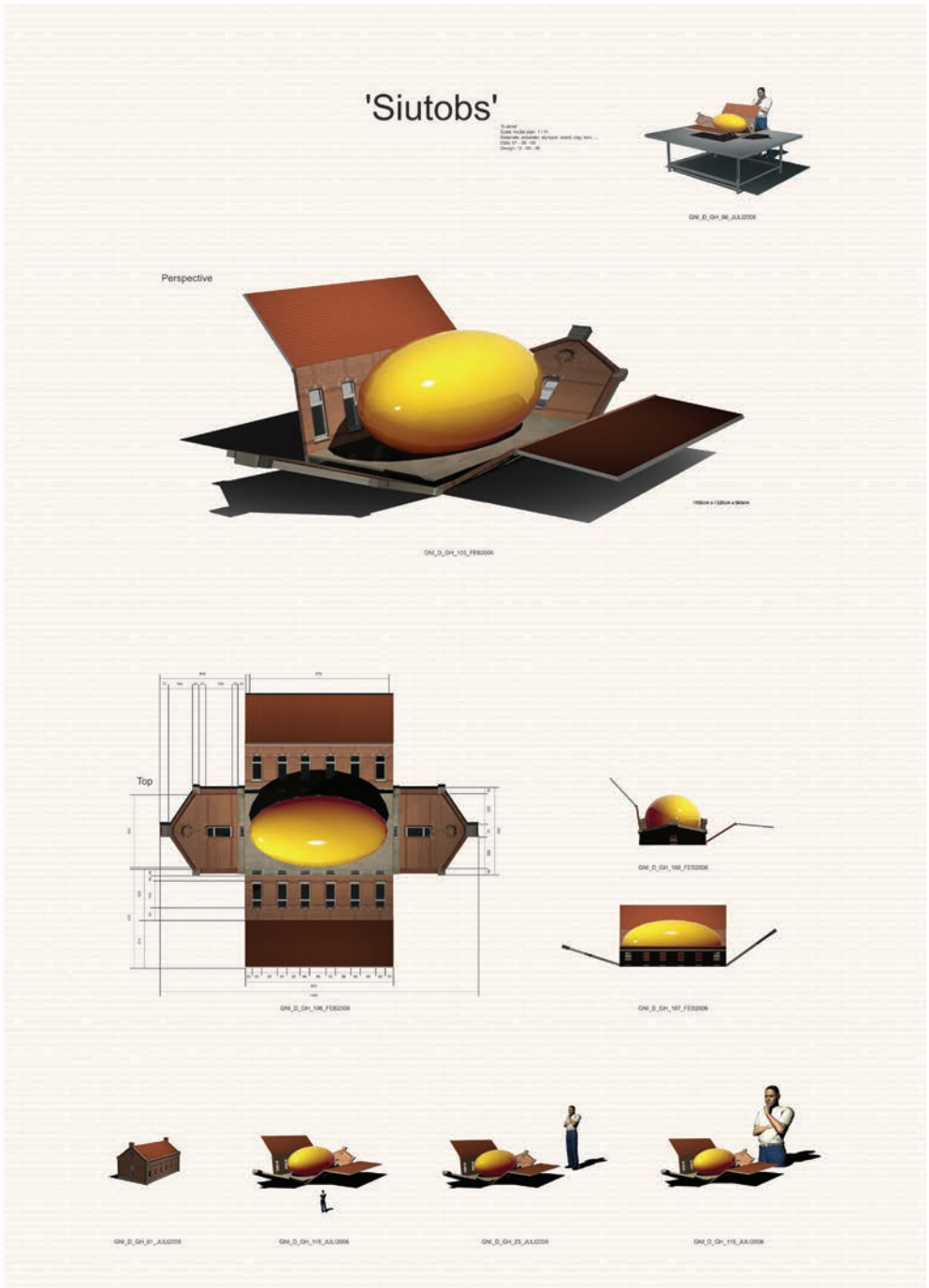
studio view: 2007 Studio Nick Ervinck - Kortemark, BE



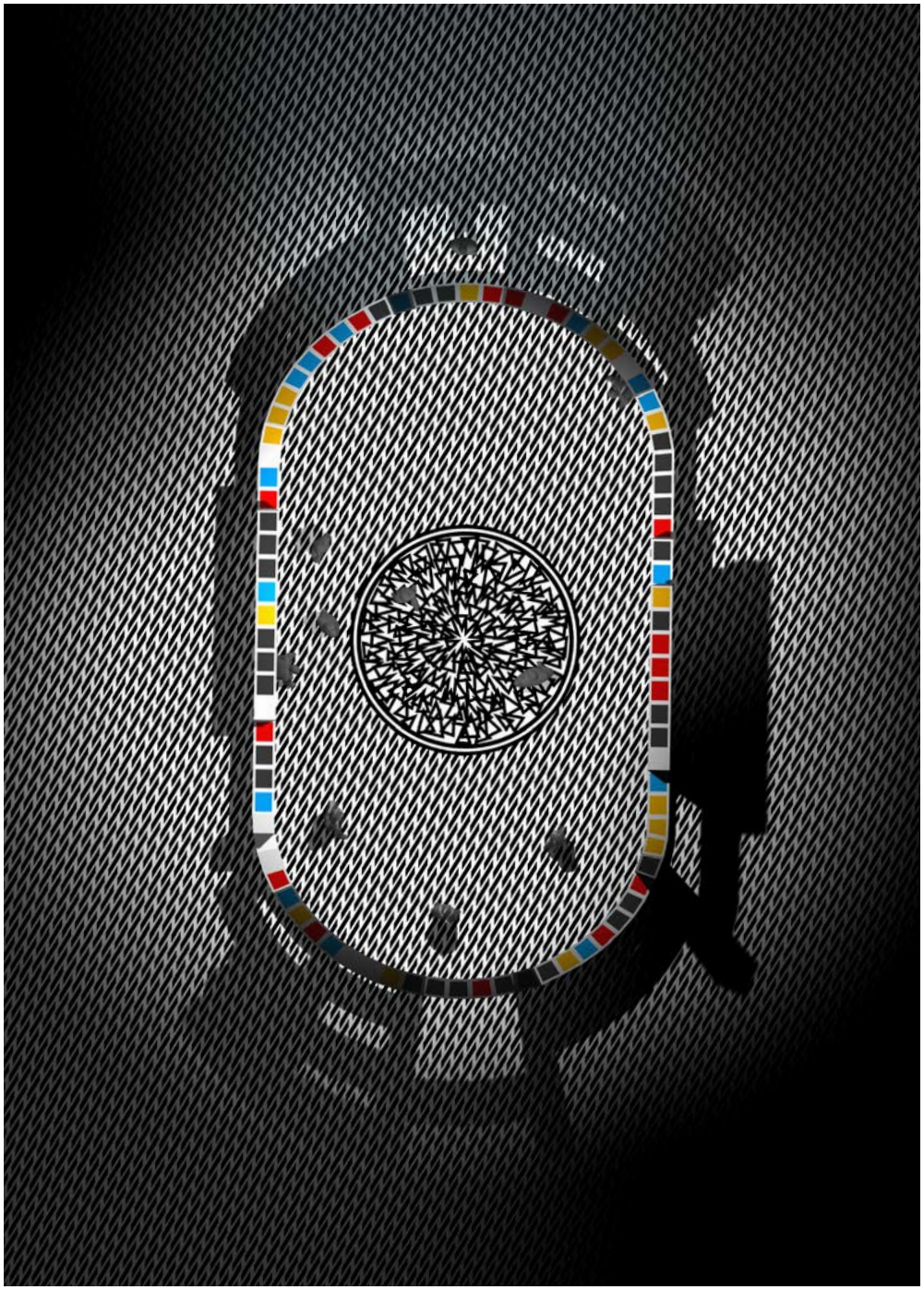
studio view: 2007 Studio Nick Ervinck - Kortemark, BE



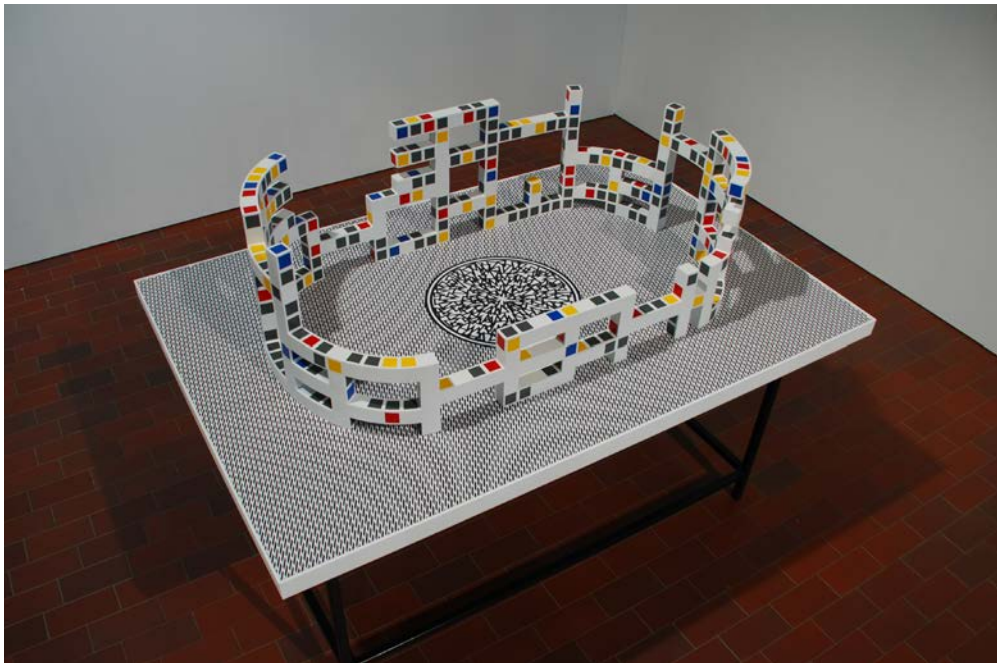
SIUTOBS, 2007
print
40 x 30 cm, framed 56 x 46 cm
15.7 x 11.8 inches, framed 22 x 18.1 inches



SIUTOBS, 2006
print
83 x 56 cm, framed 107 x 80 cm
32.7 x 22 inches, framed 42.1 x 31.5 inches



ODETTE, 2008
print
48 x 36 cm, framed 64 x 52 cm
18.9 x 14.2 inches, framed 25.2 x 20.5 inches



ODETTE, 2008
iron, pvc and wood
52 x 200 x 130 cm
20.5 x 78.7 x 51.2 inches



ODETTE, 2008
print
50 x 100 cm, framed 74 x 124 cm
19.7 x 39.4 inches, framed 29.1 x 48.8 inches

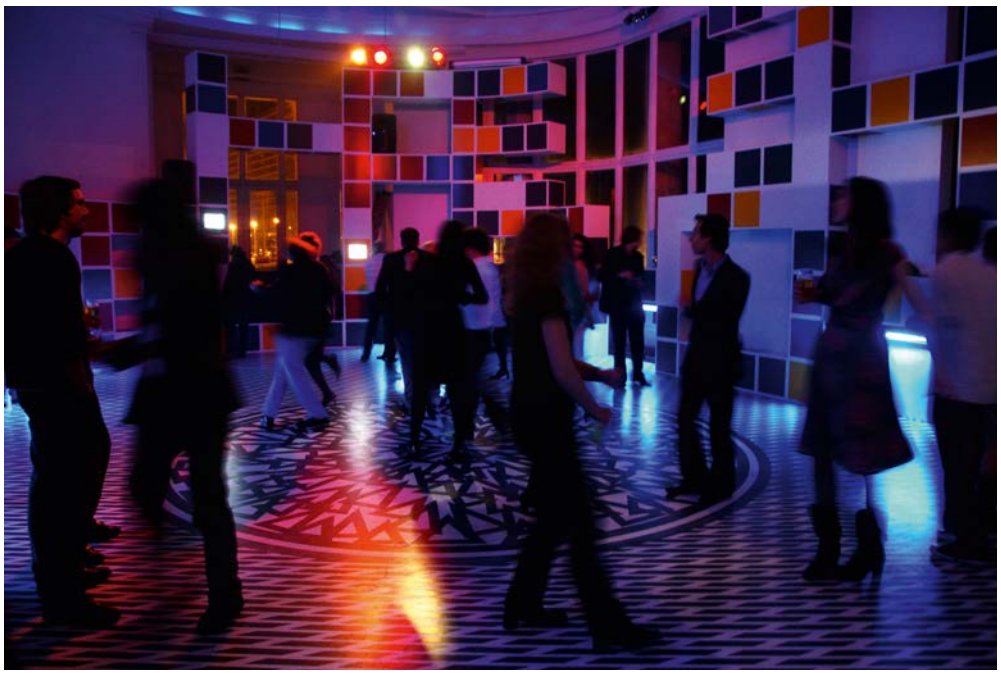




ODETTE, 2008
DJset, dvd-players, I-pod, lights, music boxes, TV's, wood, ...
450 cm x 1469 cm x 853 cm
177.2 x 578.3 x 335.8 inches

exhibition view: 2008 GNI-RI apr2008, Odette, Venetiaanse Gaanderijen - Oostende, BE





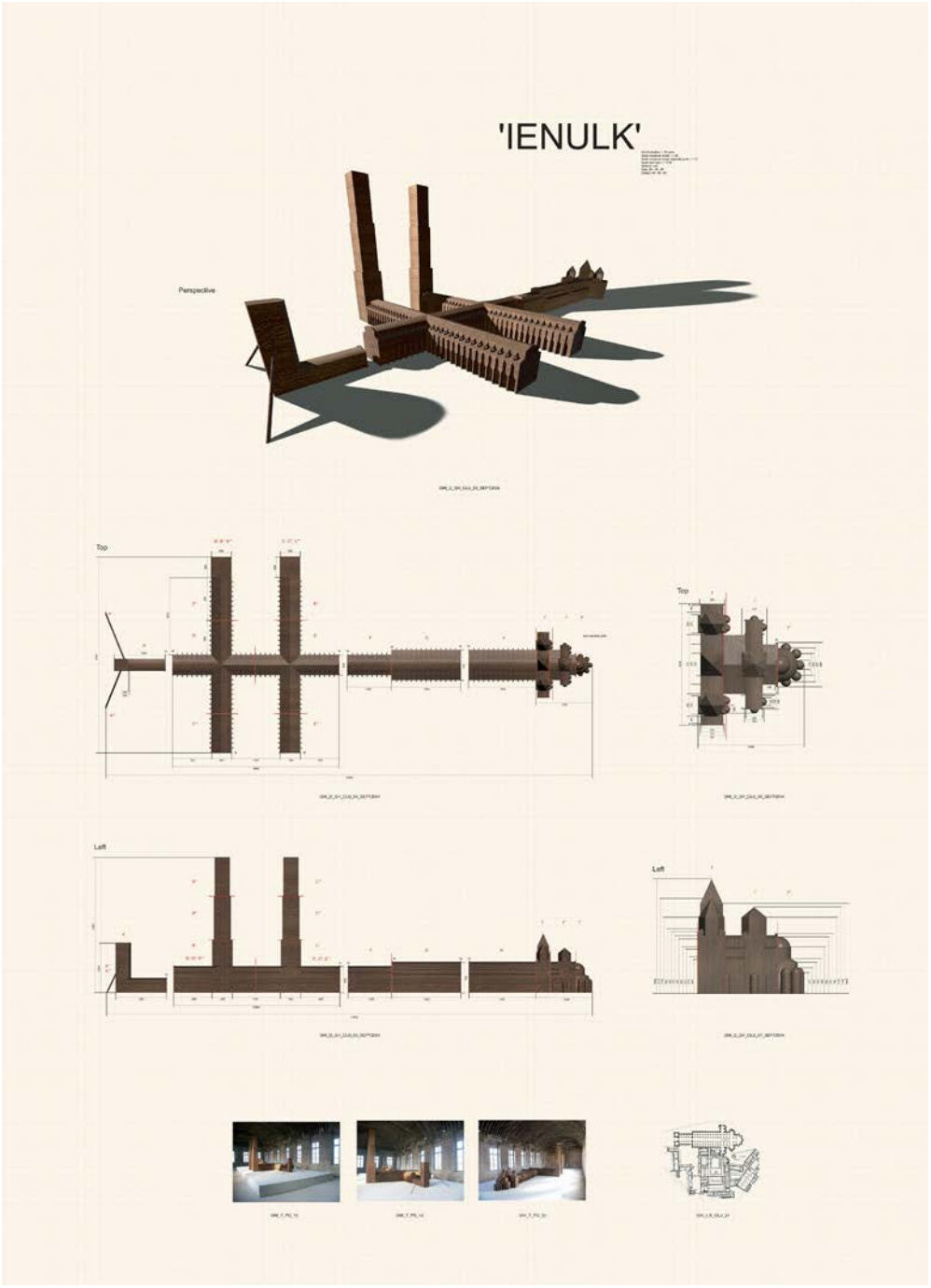
ODETTE, 2008
DJset, dvd-players, I-pod, lights, music boxes, TV's, wood, ...
450 cm x 1469 cm x 853 cm
177.2 x 578.3 x 335.8 inches

exhibition view: 2008 GNI-RI apr2008, Odette, Venetiaanse Gaanderijen - Oostende, BE

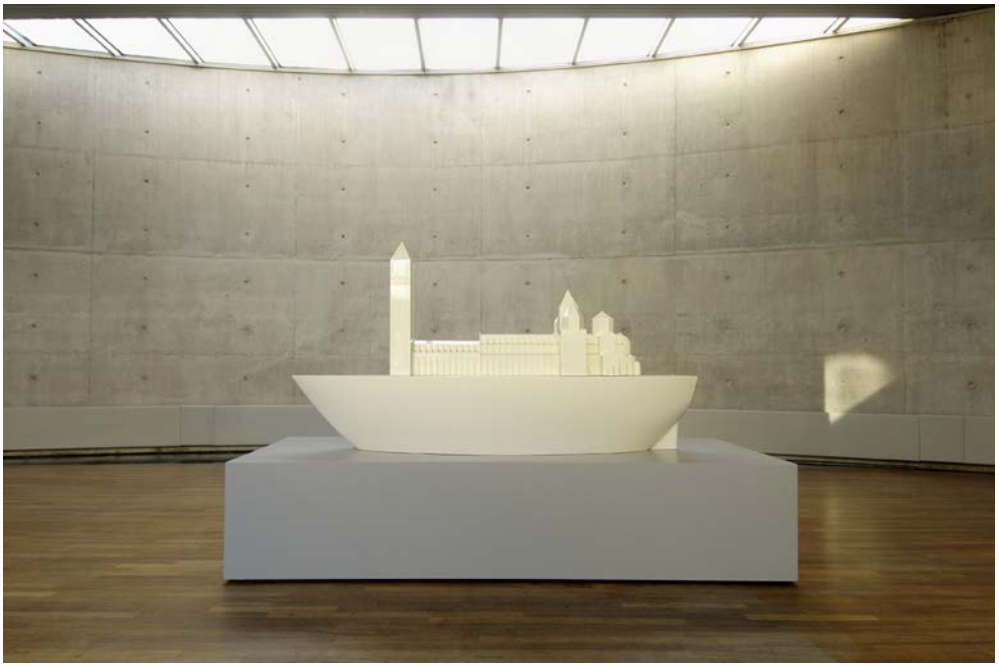


IENULKAR, 2004 - 2006
oak wood
330 x 1105 x 475 cm
129.9 x 435 x 187 inches

exhibition view: 2006 Perseverance, Godshuis – St. Laureins, BE



IENULKAR, 2004 - 2006
print
81 x 112 cm, framed 105 x 136 cm
31.9 x 44.1 inches, framed 41.3 x 53.5 inches



IEBANULK

The 20th century was characterized by a growing mobility, and consequently by a growing cultural exchange. This exchanges sometimes resulted in a culture clash. Nick Ervinck tries to visualize the problems of our hypermobile culture by mounting the abbey of Cluny – a Benedictine monastery in France in Romanesque style, dating from the 10th to the early 12th century – on an enormous oil tanker.

IEBANULK can be interpreted as a hypermobile ark of Noah and has reminiscences to a Western Culture, which once was very powerful. By combining these two elements, the public is forced to observe in a different manner. While the dimensions of the tanker and the cathedral are perfectly balanced, the towers are raised beyond proportion. Here, Ervinck points at a current 'tower of Babel-complex' in our society; a striving to build beyond the sky, in order to show off and to reach God, or at least to find the unknown. Yet, IEBANULK will never sail away, and therefore it is rather an empty meditative space. IEBANULK is designed fully digital and the lower part was moulded by a machine. Resulting out of this working process is a symmetric form, with smooth curves, which are polished afterwards.

IEBANULK, 2004 - 2006
polyester and wood
125 x 250 x 75 cm
49.2 x 98.4 x 29.5 inches

exhibition view: 2006 Progress, Provinciale prijs voor beeldende kunst, Be-Part – Waregem, BE

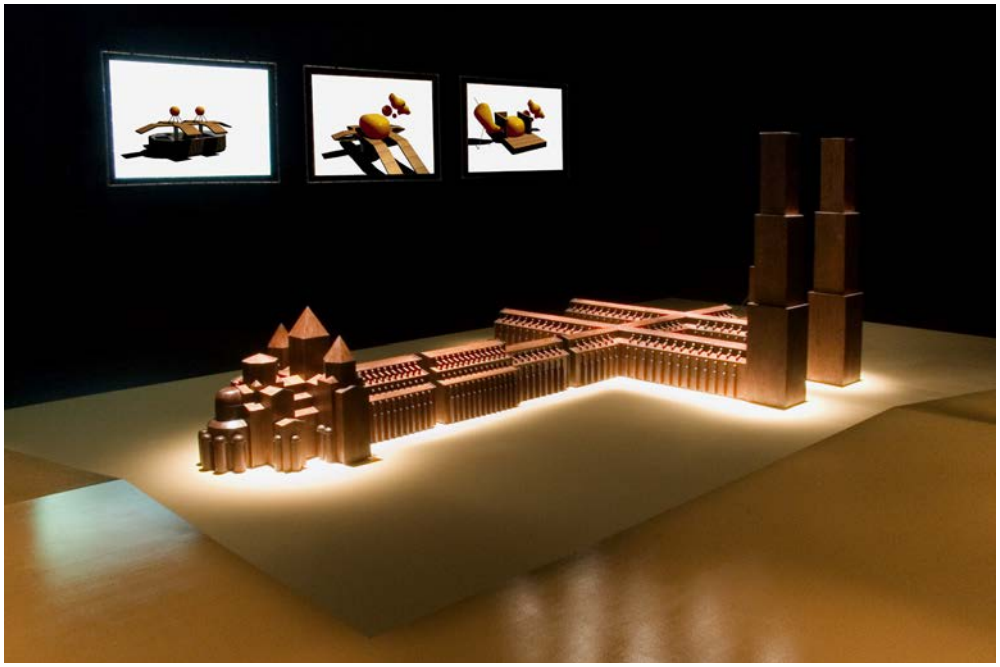


IEBANULK, 2004 - 2006
polyester and wood
125 x 250 x 75 cm
49.2 x 98.4 x 29.5 inches





exhibition view: 2006 GNI-RI mar2006, Kunst-Zicht – Gent, BE



exhibition view: 2006 GNI-RI nov2006, Brakke Grond – Amsterdam, NL



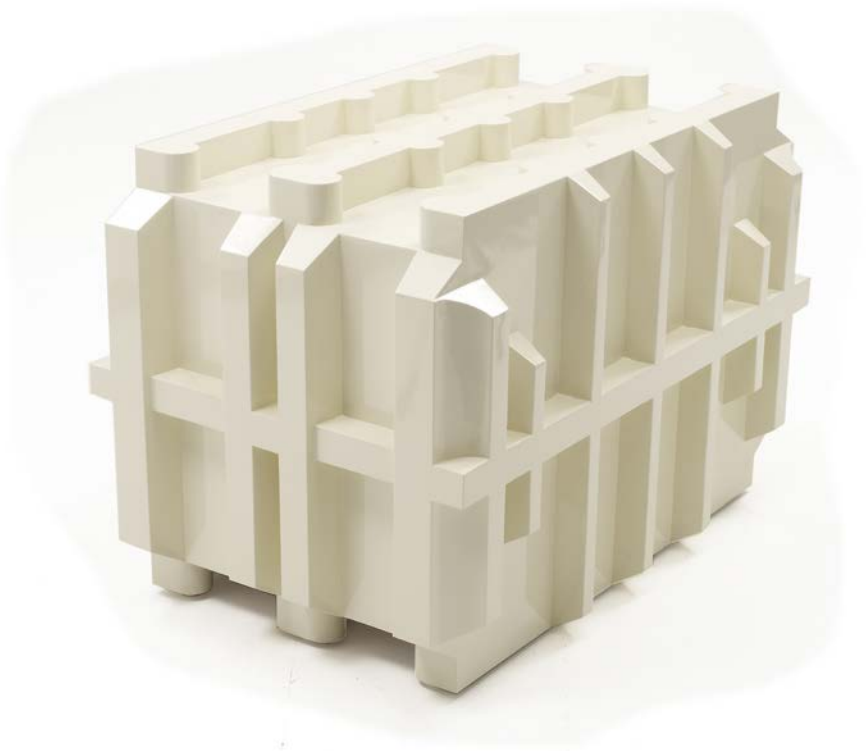
IEBANULK, 2006
print
84 x 126 cm, framed 108 x 150 cm
33.1 x 49.6 inches, framed 42.5 x 59.1 inches



DARCHINOX, 2002 - 2007
chalk, gauze, plaster, styrofoam and wood
32 x 48 x 32 cm and 32 x 48 x 32 cm
12.6 x 18.9 x 12.6 inches and 12.6 x 18.9 x 12.6 inches



WODRALIPU, 2002 - 2006
chalk, gauze, plaster, styrofoam and wood
55 x 35 x 30 cm and 55 x 35 x 30 cm
21.7 x 13.8 x 11.8 inches and 21.7 x 13.8 x 11.8 inches



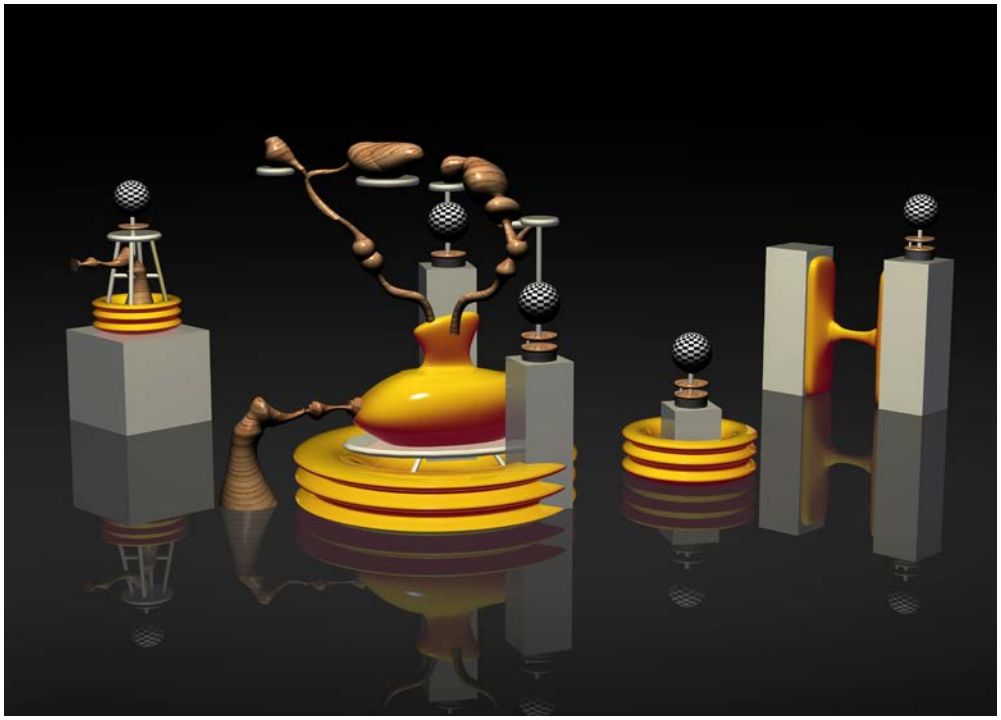
DARCHINOX, 2002 - 2007
wood



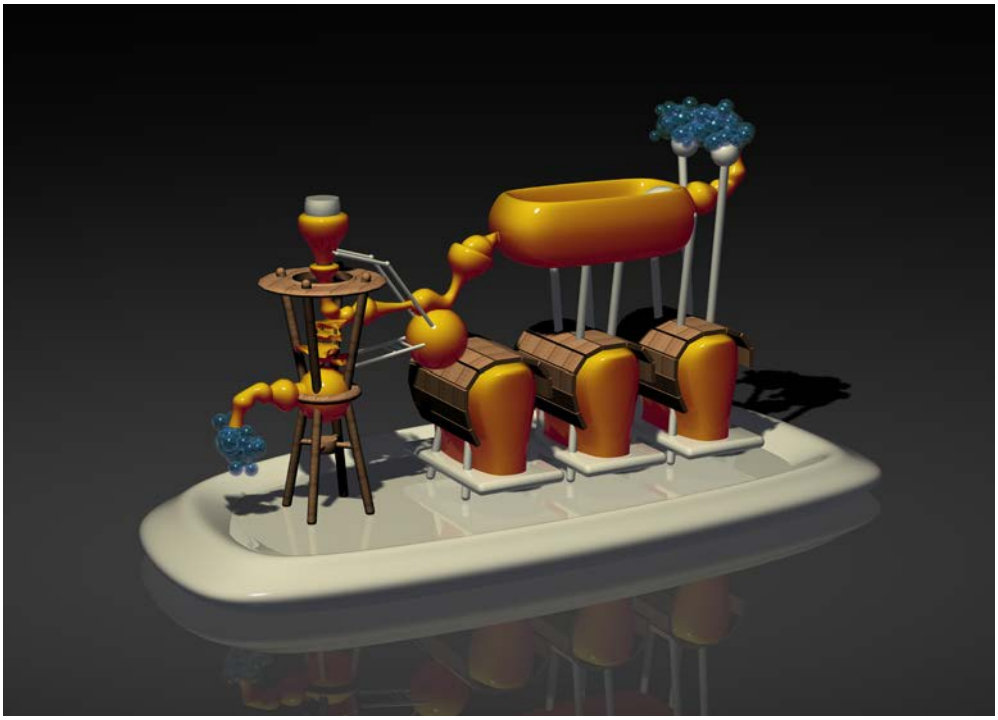
GNI_D_GH_73_dec2003, 2003
print
80 x 108 cm, framed 104 x 132 cm
31.5 x 42.5 inches, framed 40.9 x 52 inches



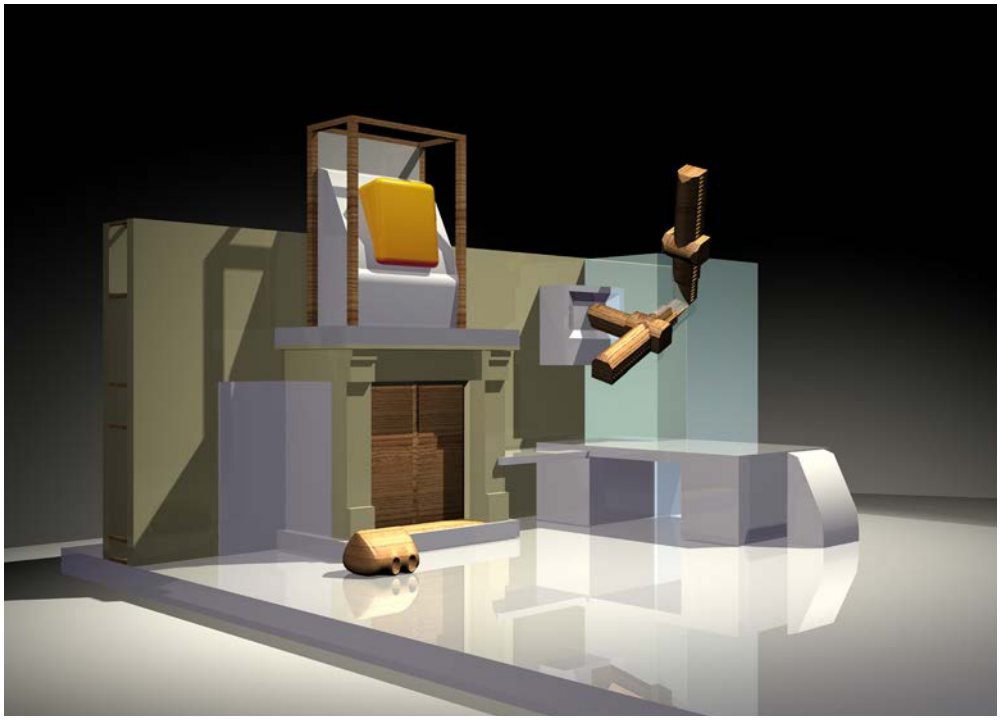
GNI_D_GH_40_jan2004, 2004
print
60 x 84 cm, framed 84 x 108 cm
23.6 x 33.1 inches, framed 33.1 x 42.5 inches



GNI_D_GH_102_jan2004, 2004
print
80 x 106 cm, framed 104 x 130 cm
31.5 x 41.7 inches, framed 40.9 x 51.2 inches



GNI_D_GH_103_dec2003, 2003
print
80 x 112 cm, framed 104 x 133 cm
31.5 x 44.1 inches, framed 40.9 x 52.4 inches



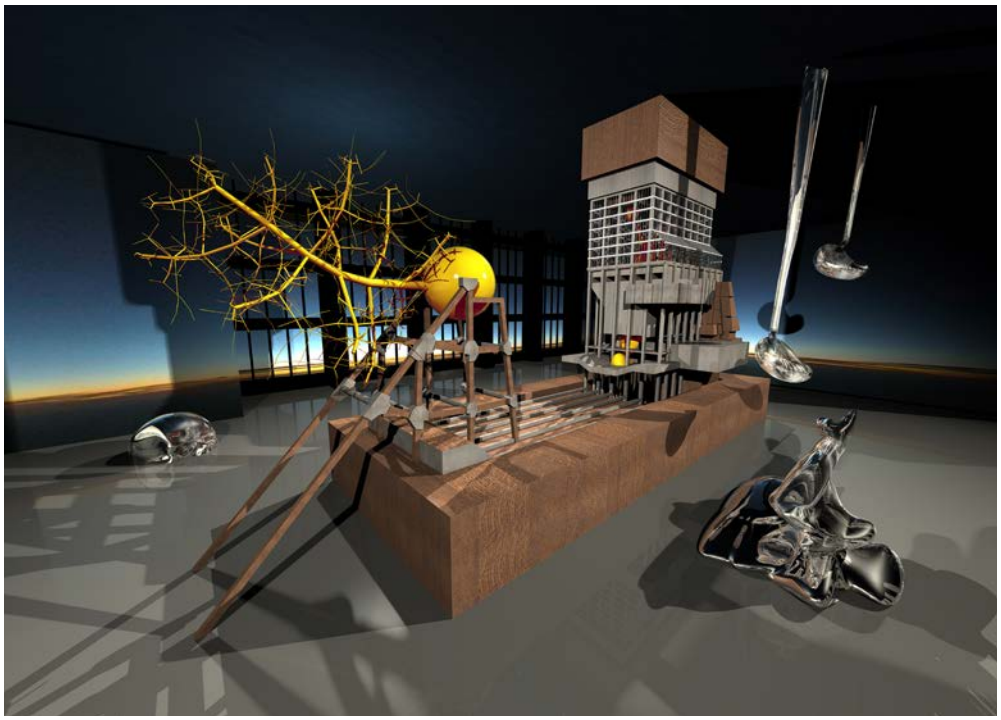
GNI_D_GH_133_jan2004, 2004
print
80 x 106 cm, framed 104 x 130 cm
31.5 x 41.7 inches, framed 40.9 x 51.2 inches



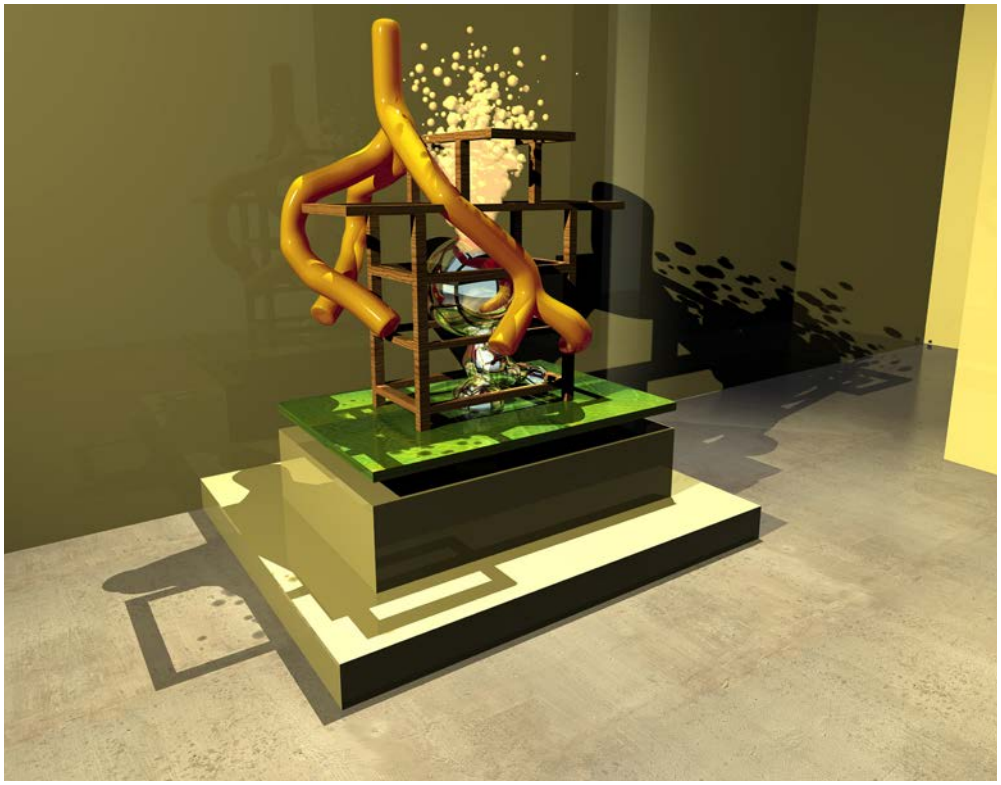
GNI_D_GH_44_dec2003, 2003
print
78 x 100 cm, framed 102 x 124 cm
30.7 x 39.4 inches, framed 40.2 x 48.8 inches



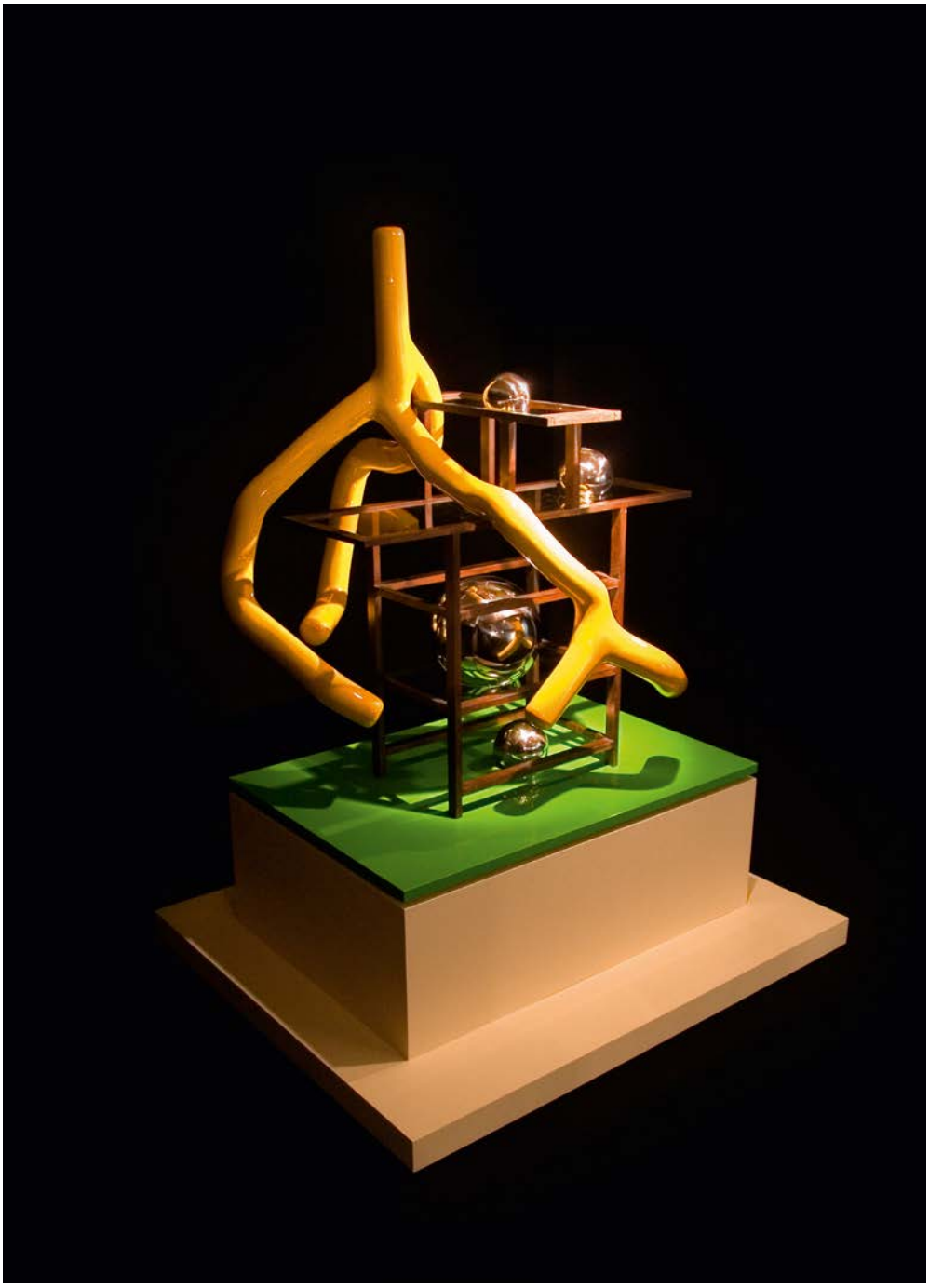
GNI_D_GH_55_mar2004, 2004
print
60 x 84 cm, framed 84 x 108 cm
23.6 x 33.1 inches, framed 33.1 x 42.5 inches



GNI_D_GH_50_apr2005, 2005
print
115 x 80 cm, framed 139 x 104 cm
45.3 x 31.5 inches, framed 54.7 x 40.9 inches



GNI_D_GH_174_apr2004, 2004
print
80 x 112 cm, framed 104 x 136 cm
31.5 x 44.1 inches, framed 40.9 x 53.5 inches



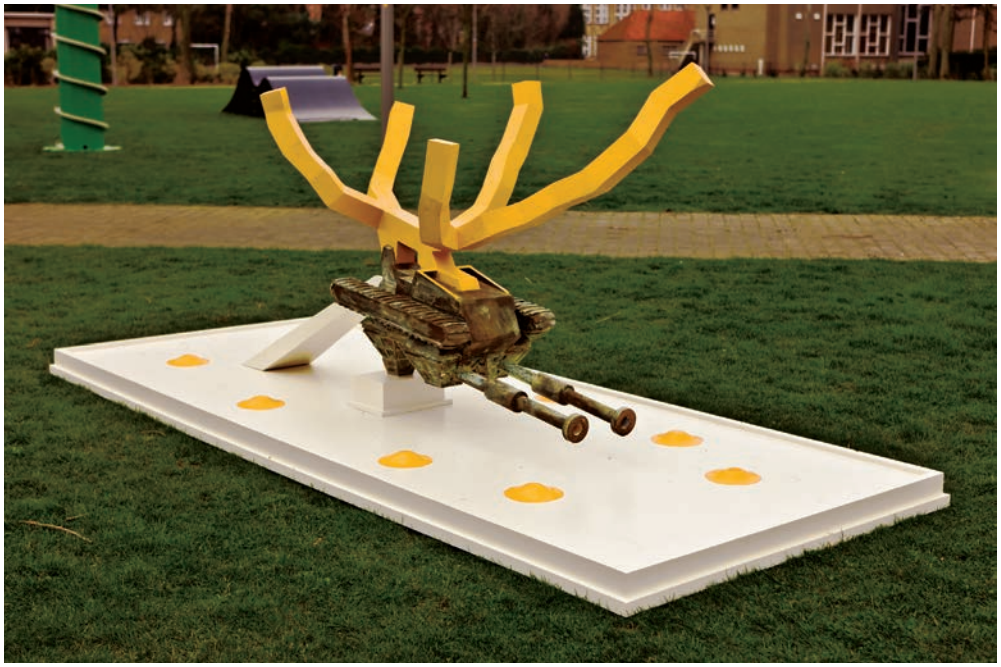
SALB FURCHAK, 2004 - 2006
mirror balls, plexi, polyester, polyurethane and wood
239 x 190 x 160 cm
94.1 x 74.8 x 63 inches



exhibition view: 2008 Ad Absurdum, If the world were clear, there'd be no art, Marta – Herford, DE



exhibition view: 2008 Rodenbach Fonds Award, HISK – Gent, BE

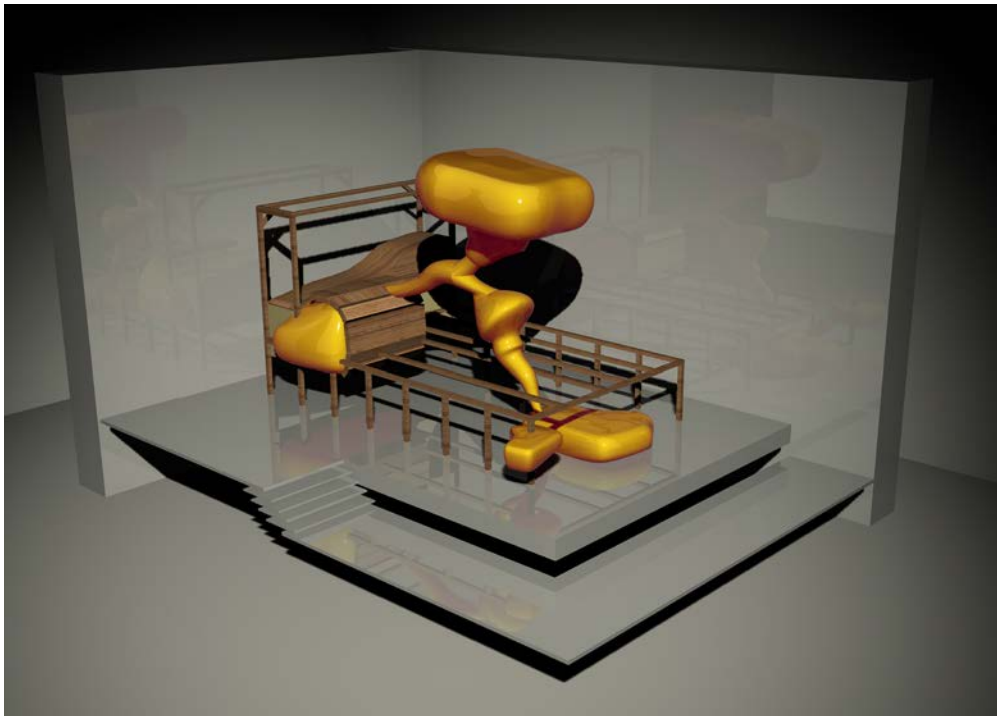


KOSUBKNAT, 2007 - 2008
iron, polyester, pvc and wood
155 x 130 x 390 cm
61 x 51.2 x 153.5 inches

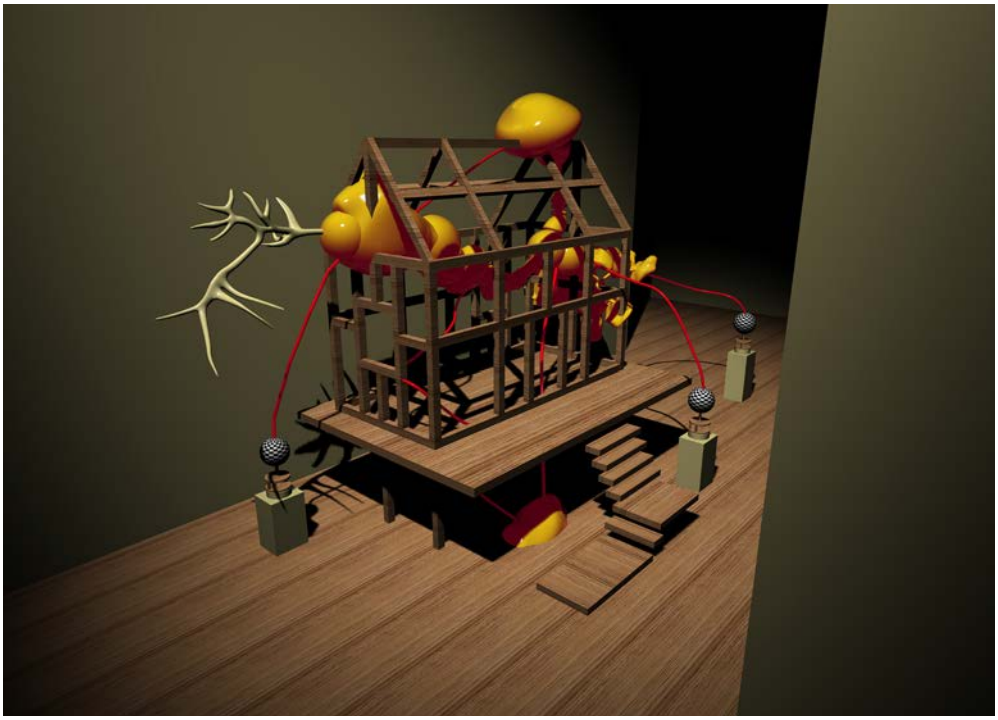
exhibition view: 2008 Utopia-Dystopia_Contemporary Art Project with Mini Golf, Stadhuis – Aalst, BE



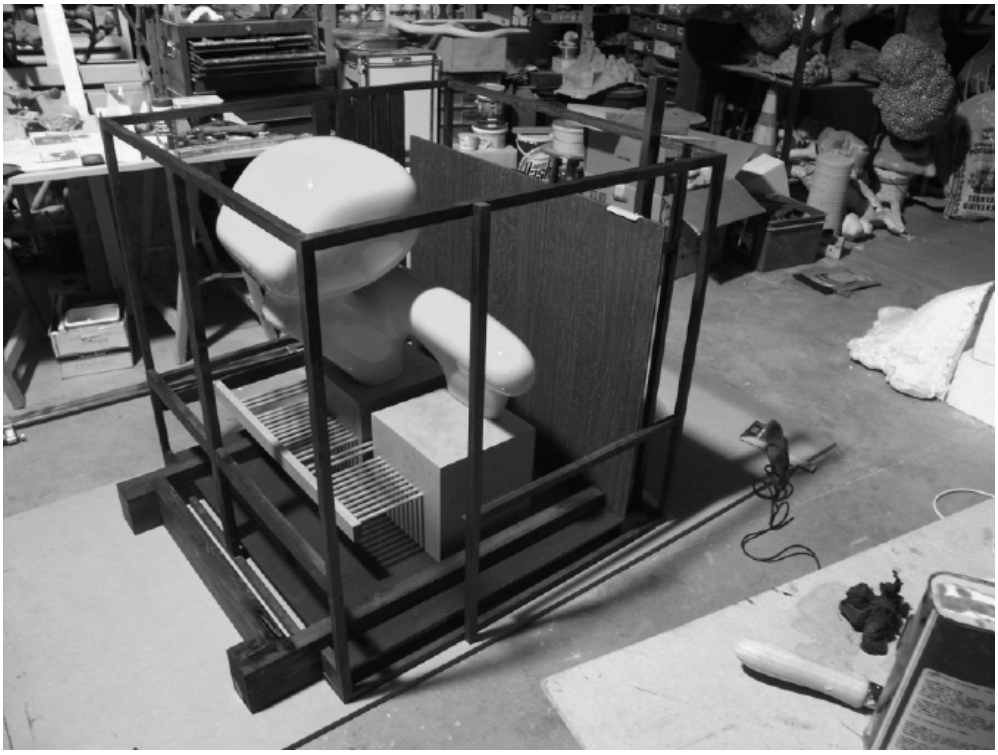
TAMAKINA, 2007 - 2008
iron, polyester, polyurethane, pvc and wood
240 x 267 x 172 cm
94.5 x 105.1 x 67.7 inches



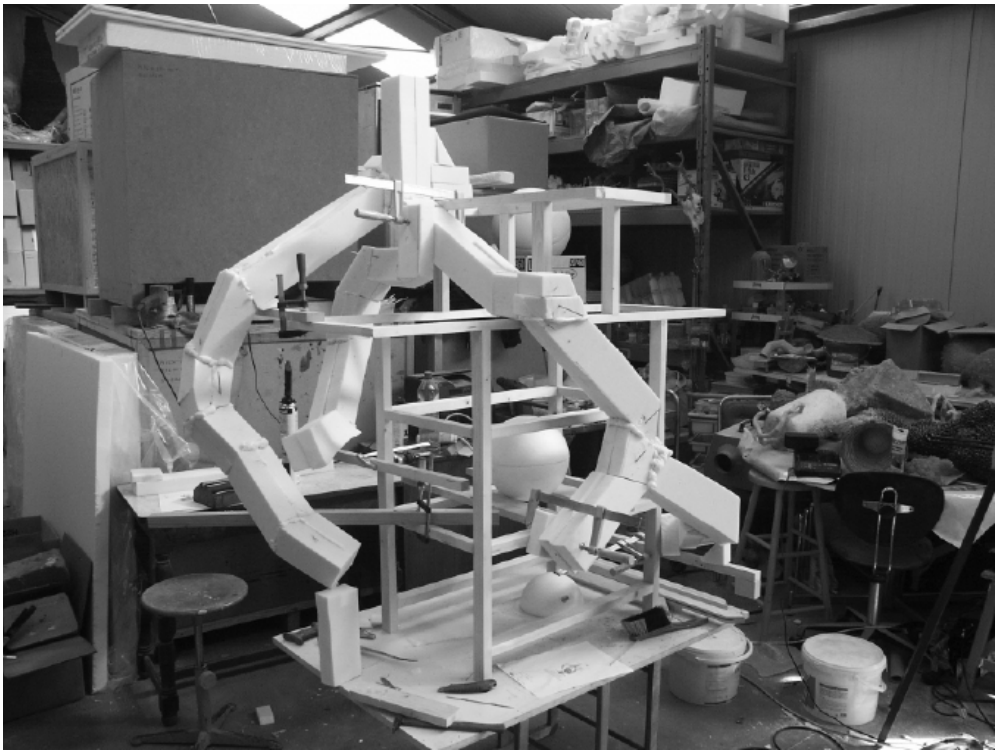
GNI_D_GH_102_dec2003, 2003
print
80 x 120 cm, framed 104 x 140 cm
31.5 x 47.2 inches, framed 40.9 x 55.1 inches



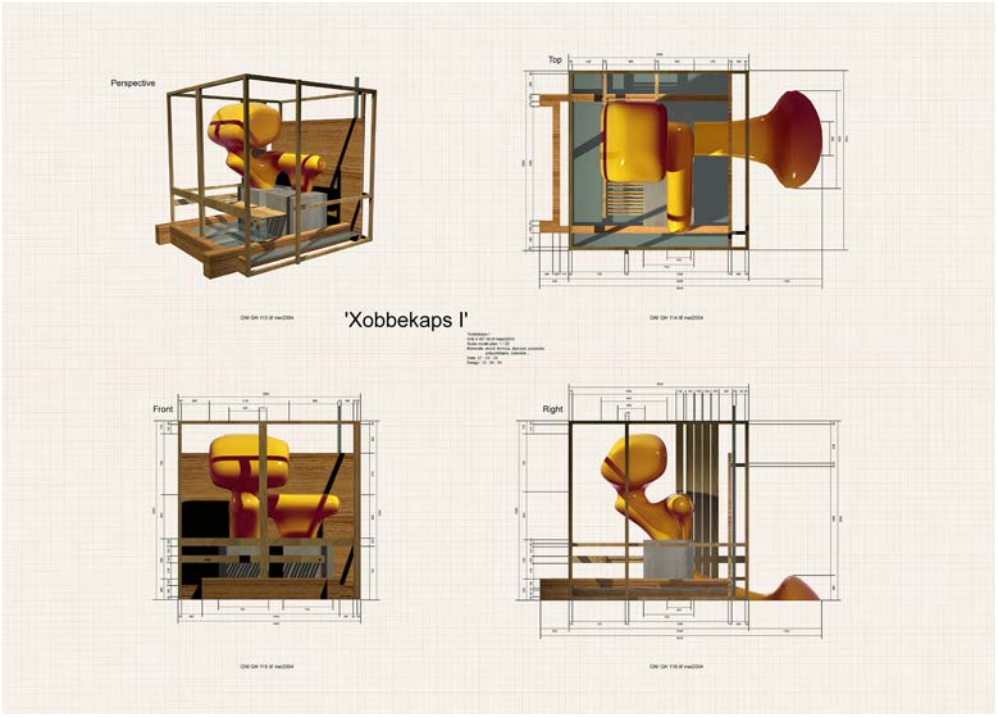
GNI_D_GH_53_dec2003, 2003
print
80 x 109 cm, framed 104 x 133 cm
31.5 x 42.9 inches, framed 40.9 x 52.4 inches



studio view: 2006 Studio Nick Ervinck - Kortemark, BE



studio view: 2006 Studio Nick Ervinck - Kortemark, BE



XOBBEKOPS, 2005
print
55 x 70 cm, framed 74 x 94 cm
21.7 x 27.6 inches, framed 29.1 x 37 inches



GNI_D_GH_22_may2004, 2004
print
80 x 116 cm, framed 104 x 140 cm
31.5 x 45.7 inches, framed 40.9 x 16.7 inches



XOBBEKOPS, 2007
print
50 x 100 cm, framed 74 x 124 cm
19.7 x 39.4 inches, framed 29.1 x 48.8 inches



XOBBEKOPS, 2009 - 2010
formica, polyester and wood
120 x 156 x 100 cm
47.2 x 61.4 x 39.4 inches

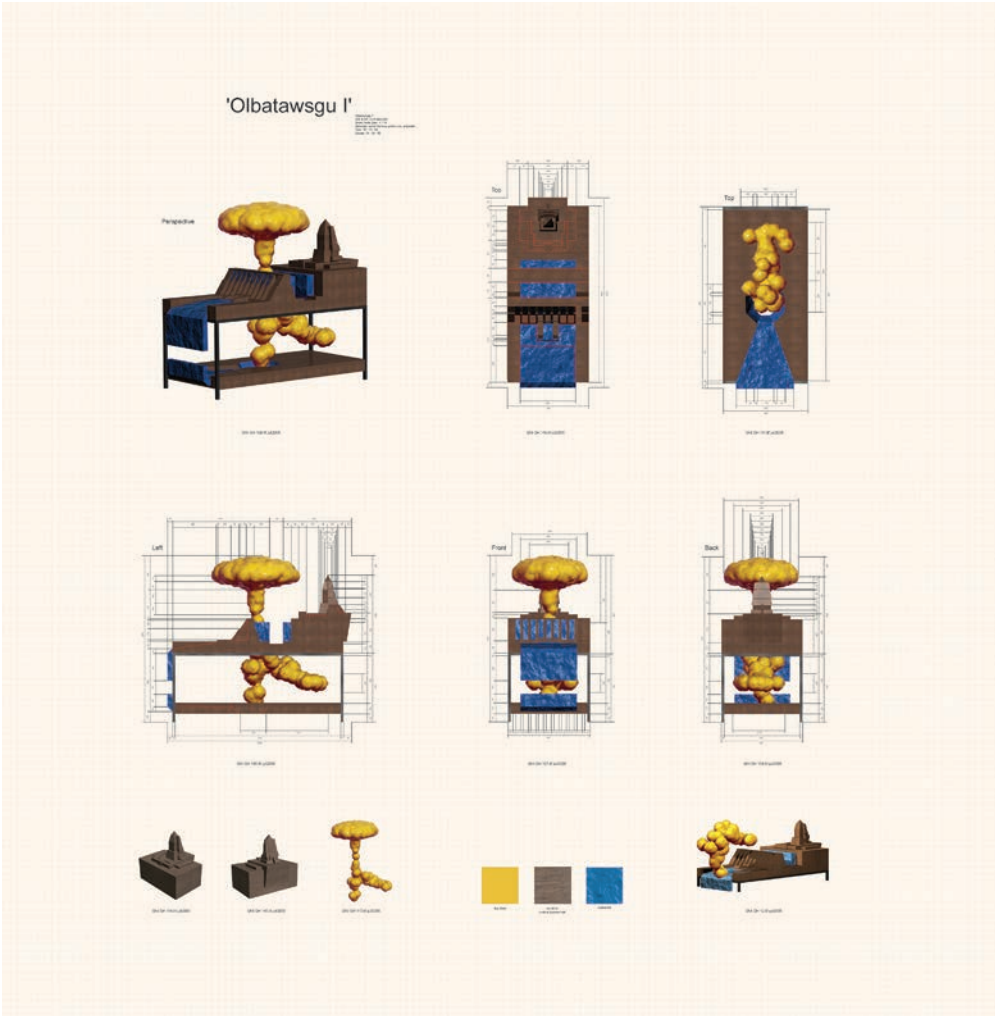


GNI_D_GH_2_apr2005, 2005
print
80 x 120cm, framed 104 x 144 cm
31.5 x 47.2 inches, framed 33.1 x 56.7 inches

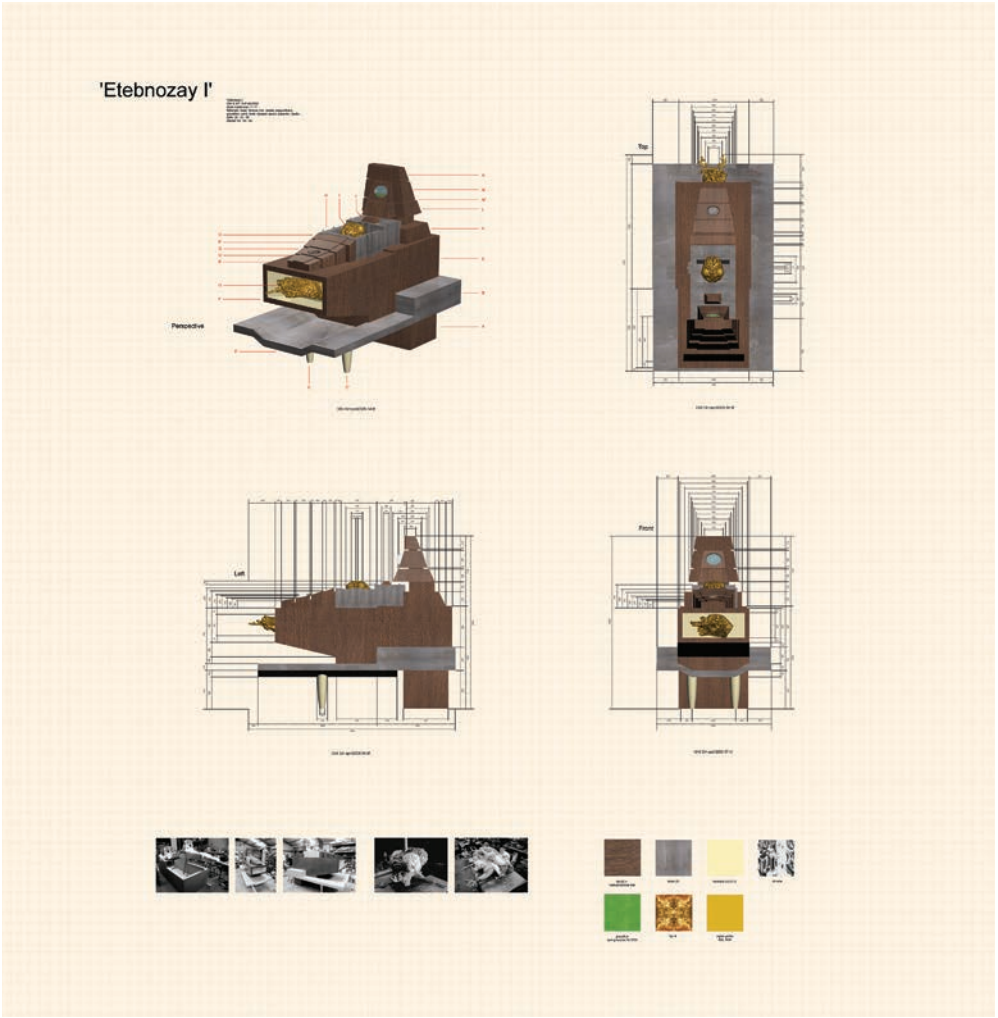


ETEBNOZAY, 2005
ceramic, chalk, chardboard, formica, gauze, plaster, and wood
270 x 329 x 180 cm
106.3 x 129.5 x 70.9 inches

exhibition view: 2006 Filiaal van de hemel, Stedelijk Museum Lokeren – Lokeren, BE



OLBATAWSGU, 2005
print
91 x 80 cm, framed 115 x 104 cm
35.8 x 31.5 inches, framed 45.3 x 40.9 inches



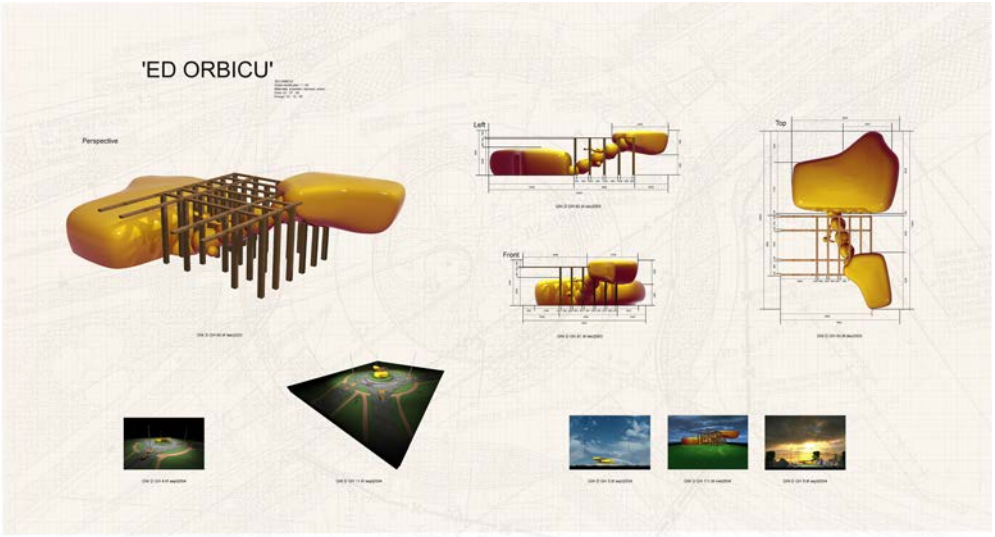
ETEBNOZAY, 2005
print
93 x 79 cm, framed 118 x 103 cm
36.6 x 31.1 inches, framed 46.5 x 40.6 inches



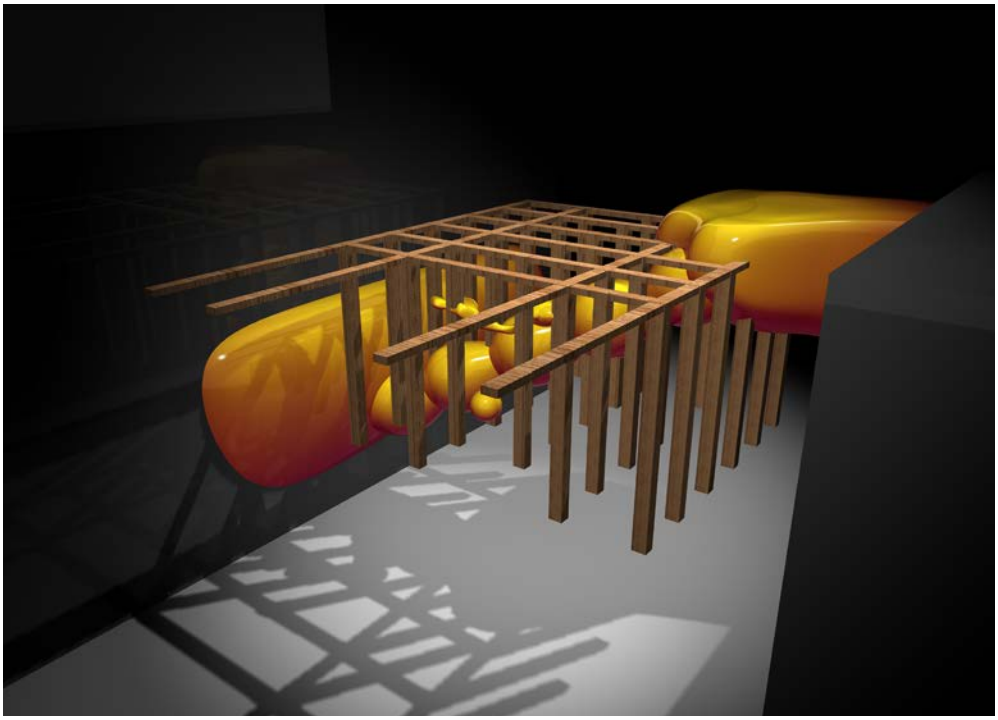
ELBATARGSCU, 2005
formica, grassfiber, iron, lamps, plaster, plexi, polyester, polyurethane, pvc, trees and wood
210 x 200 x 90 cm
82.7 x 78.7 x 35.4 inches



ELBATARGSCU, 2005
print
73 x 73 cm, framed 97 x 97 cm
28.7 x 28.7 inches, framed 38.2 x 38.2 inches



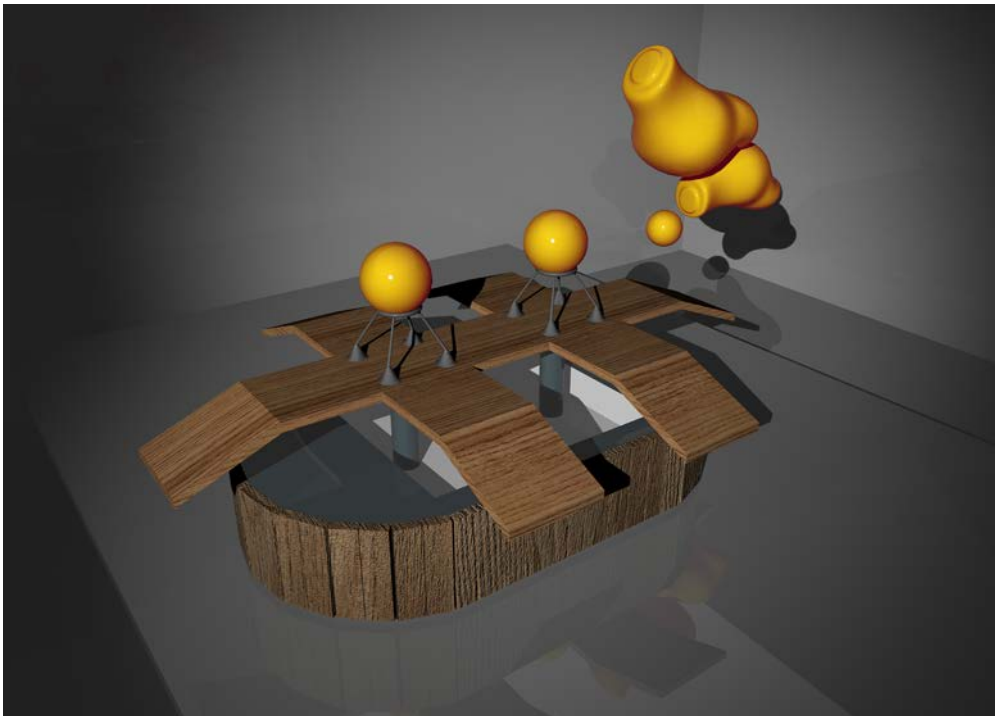
ED ORBICU, 2005
print
45 x 85 cm, framed 69 x 109 cm
17.7 x 33.5 inches, framed 27.2 x 42.9 inches



GNI_D_GH_79_dec2003, 2003
print
80 x 110 cm, framed 104 x 134 cm
31.5 x 43.3 inches, framed 40.9 x 52.8 inches



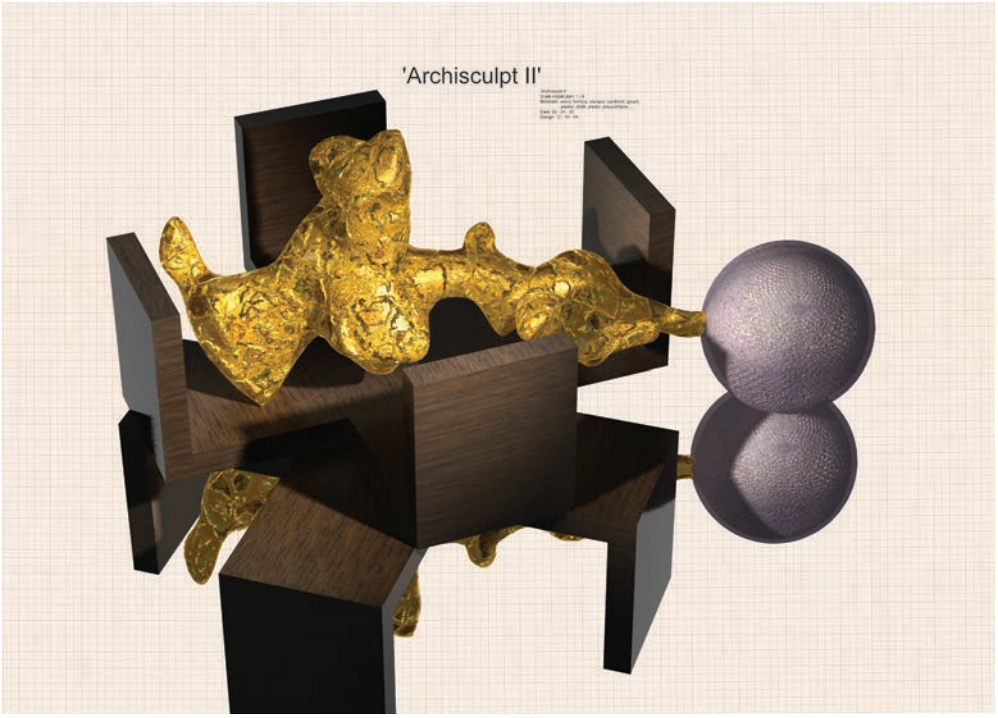
ARCHISCULPT V, 2005
chalk, gauze, iron, plaster, plastic, styrofoam and wood
104 x 185 x 142 cm
40.9 x 72.8 x 55.9 inches



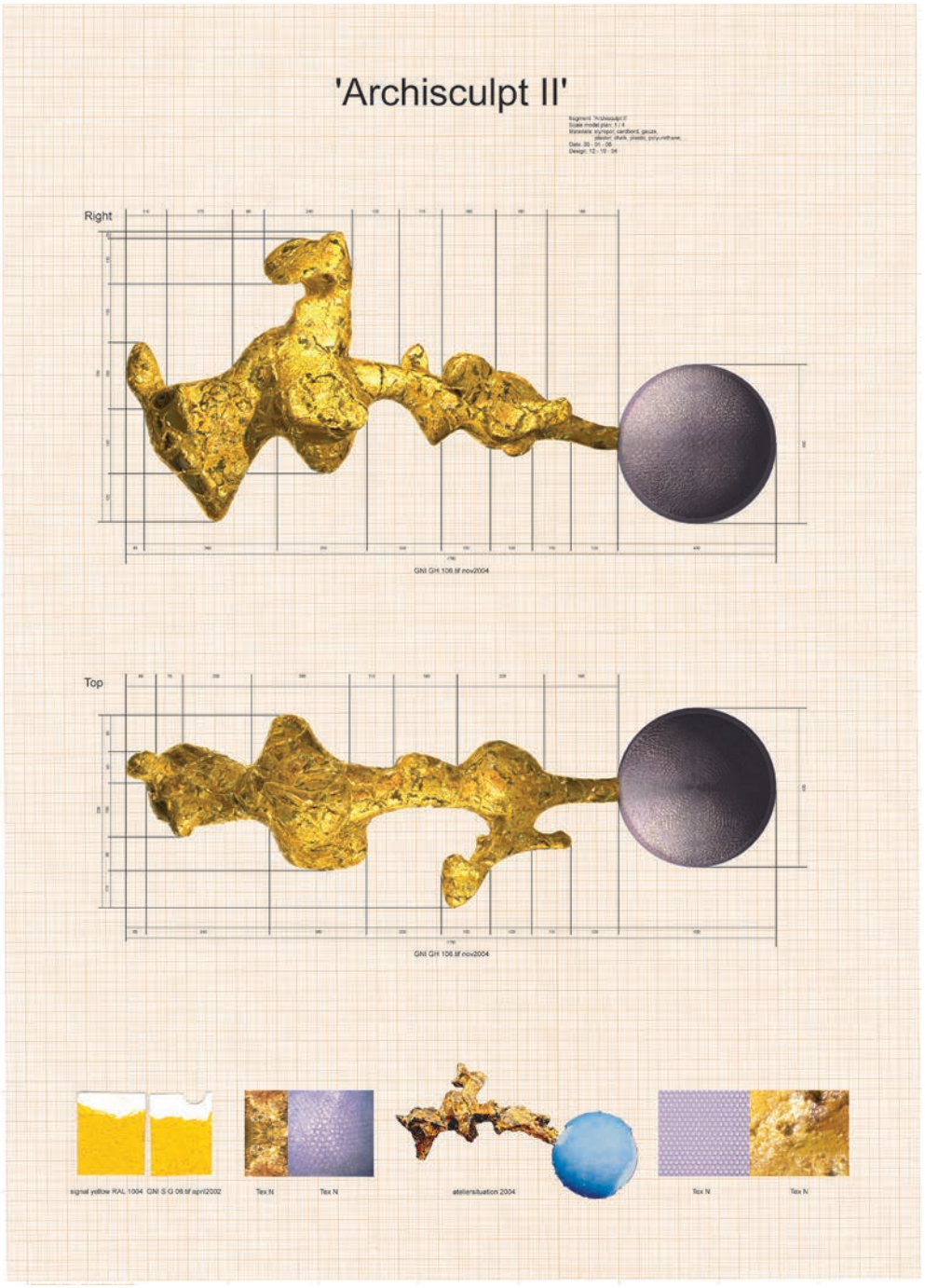
GNI_D_GH_30_may2004, 2004
print
60 x 84 cm, framed 84 x 108 cm
23.6 x 33.1 inches, framed 33.1 x 42.5 inches



ARCHISCULPT VI, 2005
chalk, gauze, iron, plaster, plastic, styrofoam and wood



ARCHISCULPT II, 2005
print
50 x 70 cm, framed 70 x 90 cm
19.7 x 27.6 inches, framed 27.6 x 35.4 inches



ARCHISCULPT II, 2005
print
70 x 51 cm, framed 94 x 75 cm
27.6 x 20.1 inches, framed 37 x 29.5 inches



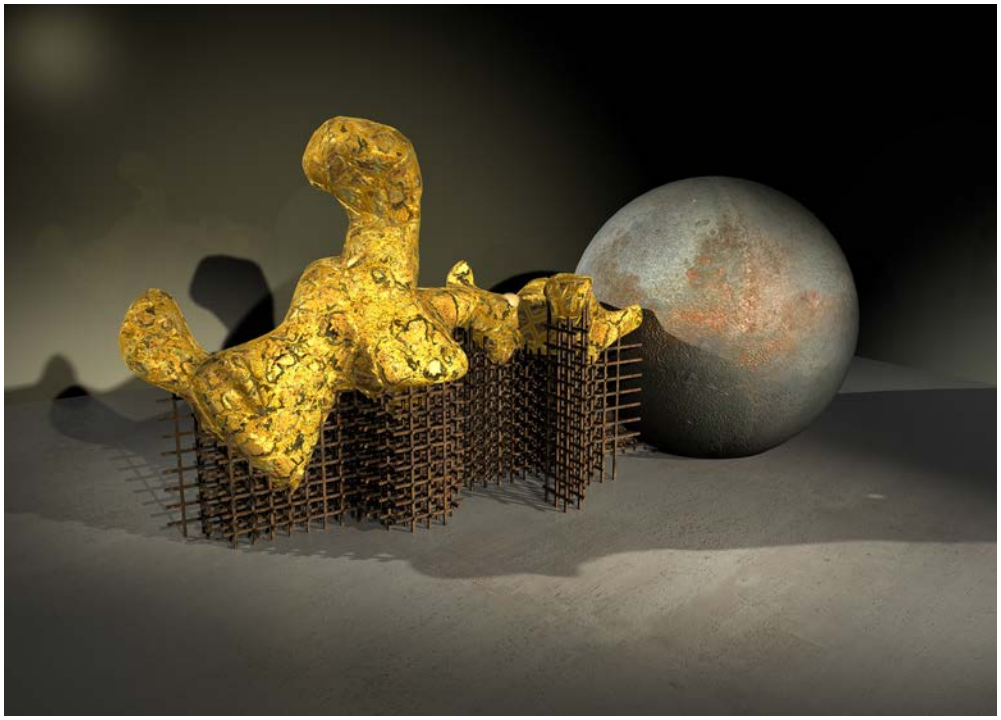
ARCHISCULPTOBS, 2004 - 2008
polyester, polyurethane and wood
33 x 65 x 18 cm
13 x 25.6 x 7.1 inches



ARCHISCULPTOBSY, 2005
polyester and polyurethane
49 x 52 x 20 cm
19.3 x 20.5 x 7.9 inches



ARCHISCULPT, 2004 - 2005
iron, plastic, polyester and wood
33 x 65 x 18 cm
13 x 25.6 x 7.1 inches



GNI_D_GH_26_nov2004, 2004
print
60 x 85 cm, framed 84 x 109 cm
23.6 x 33.5 inches, framed 33.1 x 42.9 inches



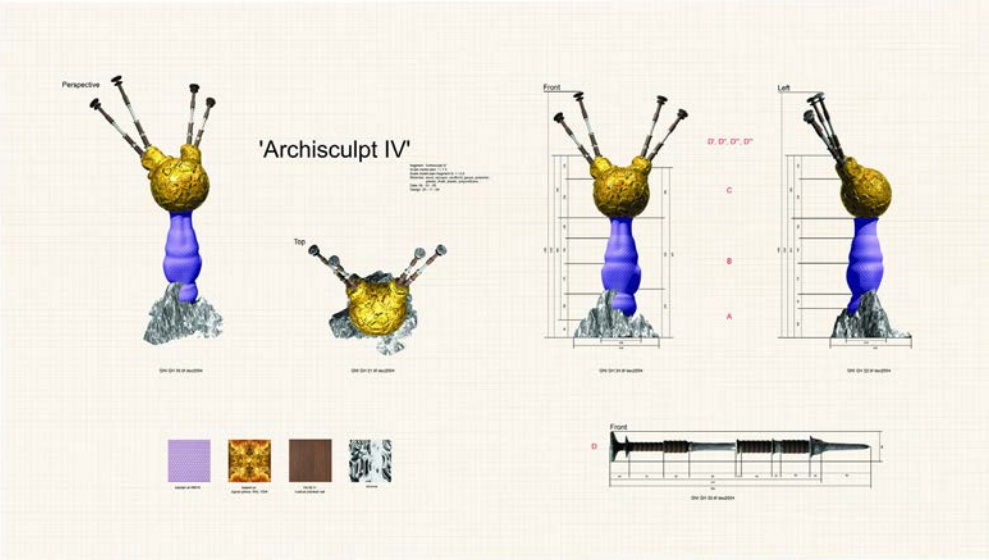
ILLUSCULPT, 2005
print and wood
90 x 188 x 65 cm
35.4 x 74 x 25.6 inches



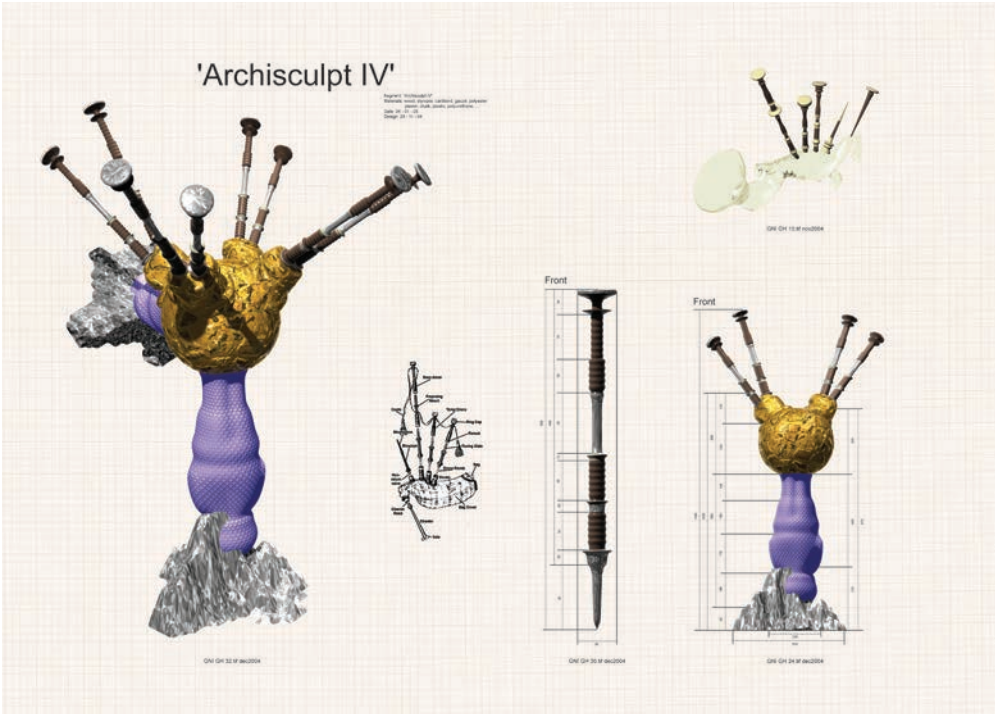
GNI_D_GH_15_dec2004, 2004
print
60 x 85 cm, framed 84 x 109 cm
23.6 x 33.5 inches, framed 33.1 x 42.9 inches



ARCHISCULPT_III, 2004
chalk, chardboard, formica, gauze, plaster, plastic and wood
75 x 205 x 178 cm
29.5 x 80.7 x 70.1 inches



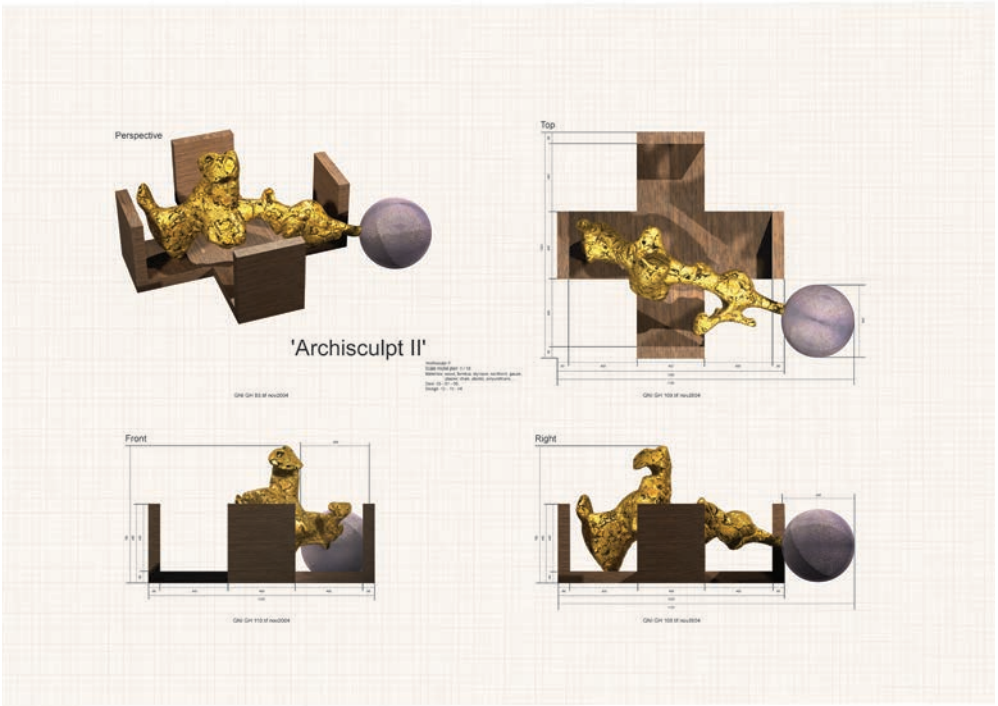
ARCHISCULPT_IV, 2005
print
50 x 90 cm, framed 70 x 110 cm
19.7 x 35.4 inches, framed 27.6 x 43.3 inches



ARCHISCULPT_IV, 2005
print
50 x 70 cm, framed 74 x 94 cm
19.7 x 27.6 inches, framed 29.1 x 37 inches



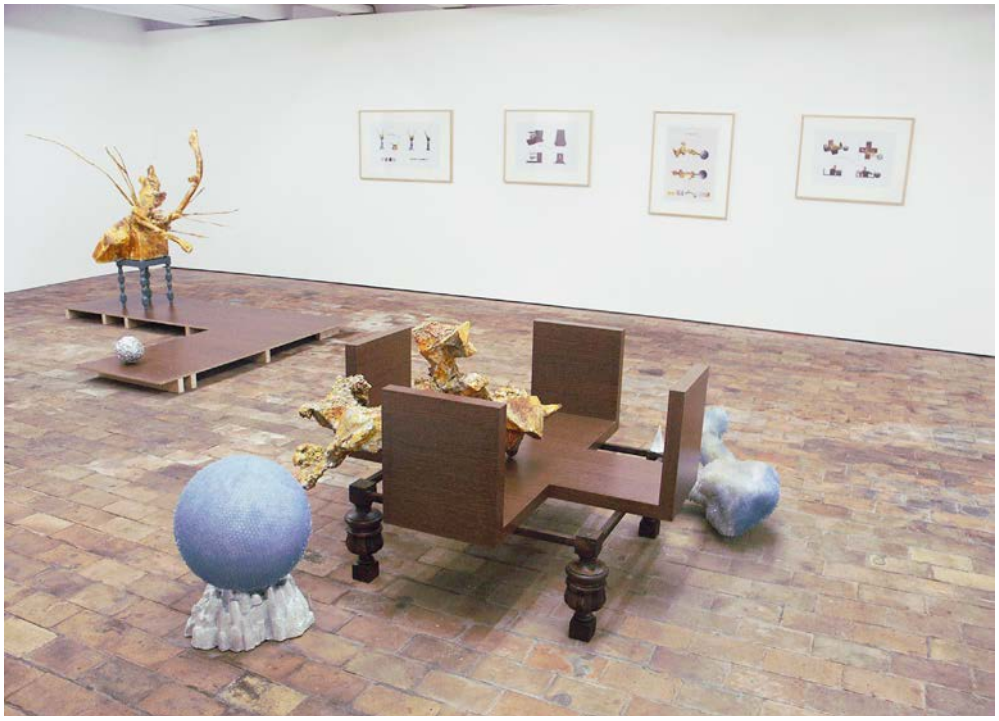
ARCHISCULPT_II, 2005
chalk, chardboard, formica, gauze, plaster, plastic and wood
75 x 205 x 178 cm
29.5 x 80.7 x 70.1 inches



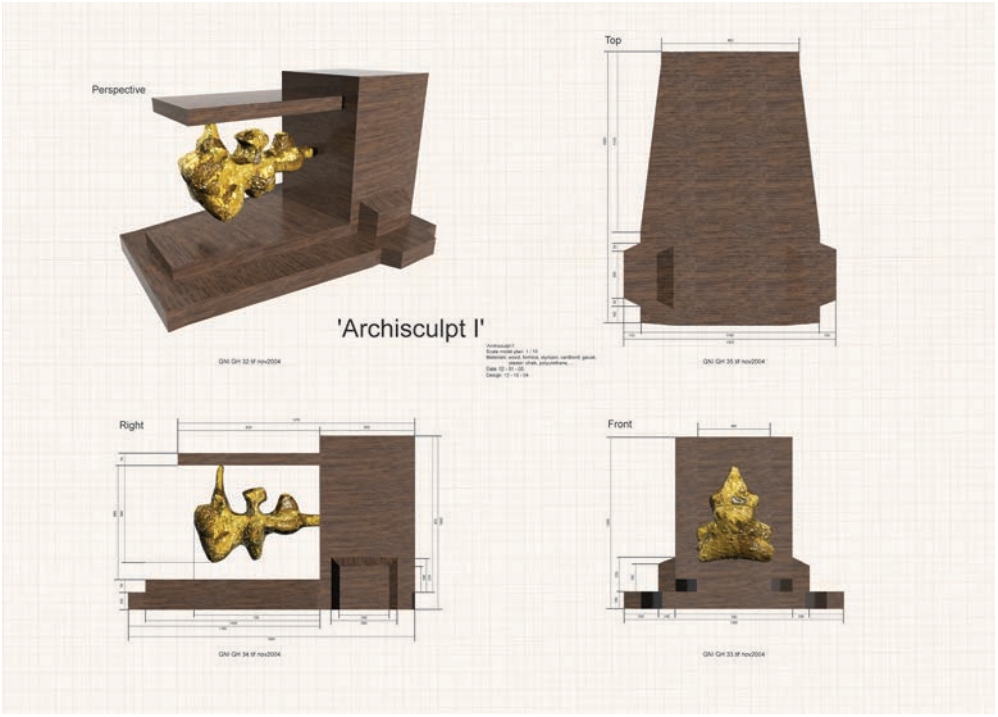
ARCHISCULPT_II, 2005
print
50 x 70 cm, framed 70 x 90 cm
19.7 x 27.6 inches, framed 27.6 x 35.4 inches



exhibition view: 2005 Suger-free, Netwerk – Aalst, BE



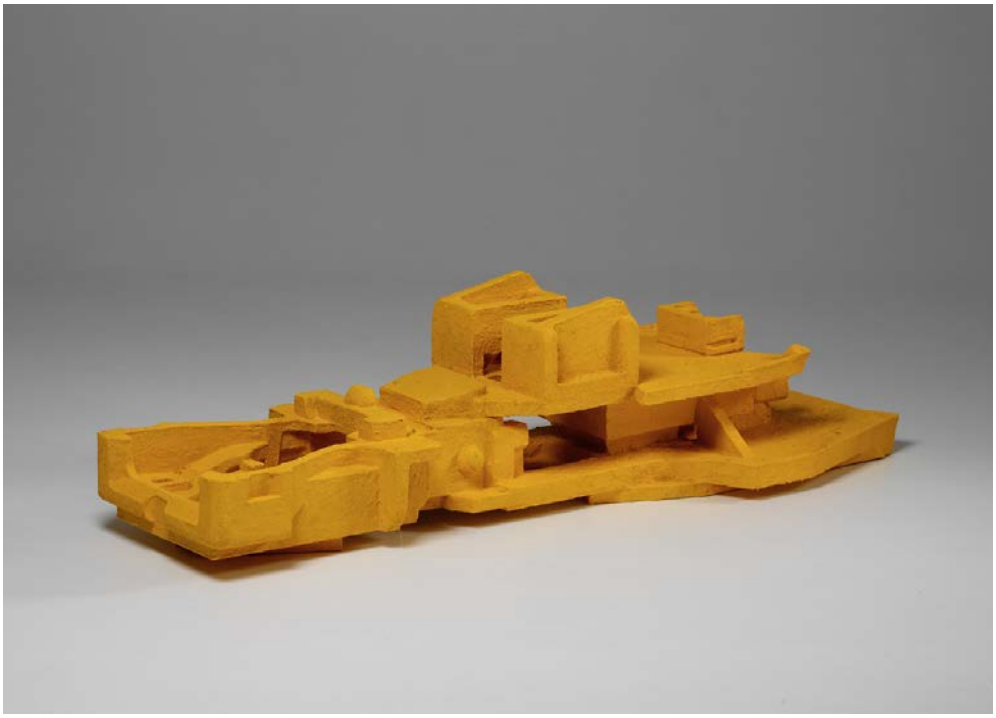
exhibition view: 2005 Suger-free, Netwerk – Aalst, BE



ARCHISCULPT_I, 2005
print
50 x 70 cm, framed 70 x 90 cm
19.7 x 27.6 inches, framed 27.6 x 35.4 inches



ARCHISCULPT_I, 2005
chalk, chardboard, formica, gauze, plaster and wood
130 x 165 x 100 cm
51.2 x 65 x 39.4 inches



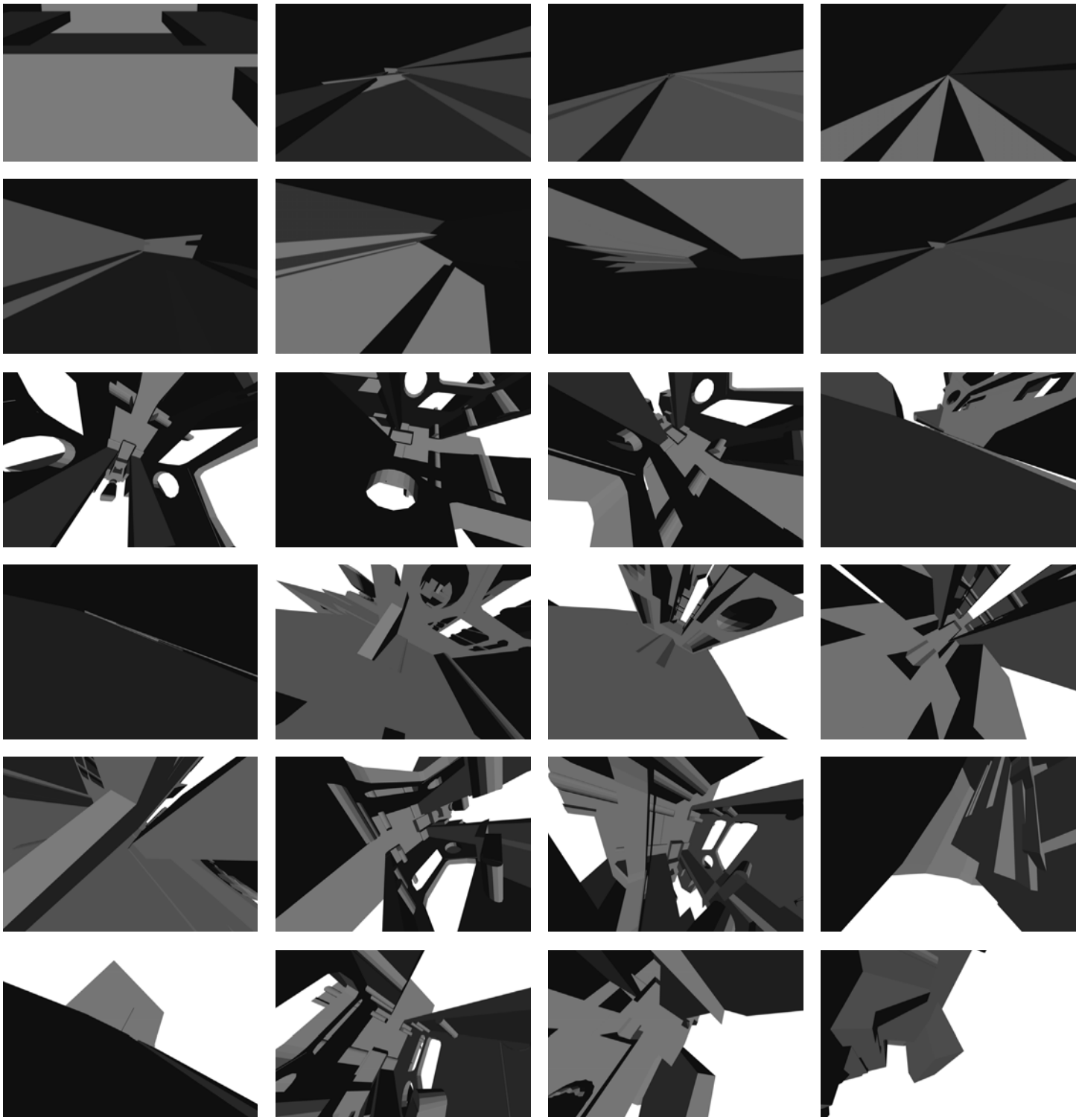
GNIURKS II, 2002
chalk, gauze, plaster, polyester, styrofoam and wood
45 x 70 x 190 cm
17.7 x 27.6 x 74.8 inches



GNIURKS III, 2002
chalk, gauze, plaster, polyester, styrofoam and wood
135 x 210 x 210 cm
53.1 x 82.7x 82.7 inches



GNIURKS VI, 2003
chalk, gauze, plaster, polyester, styrofoam and wood



GNIURKS, 2002
3D animation



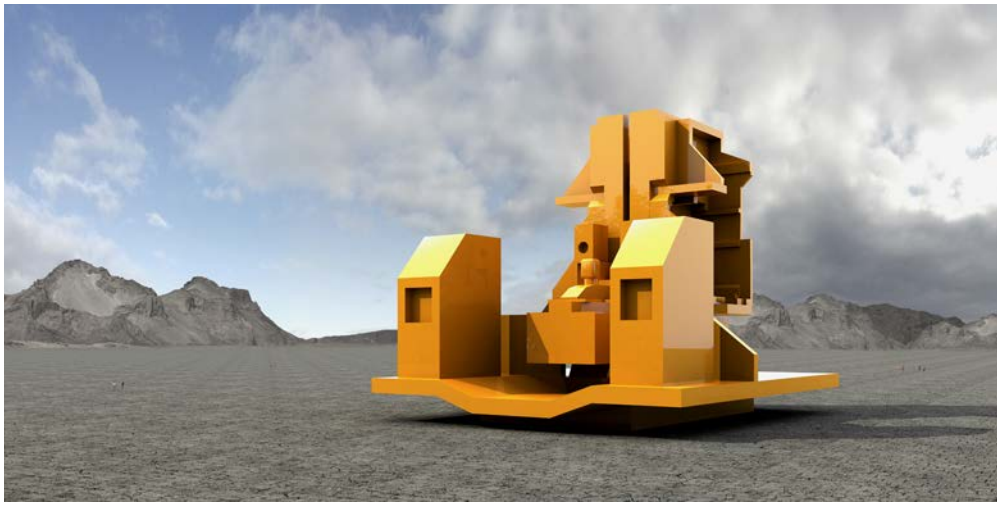
GNI GT A1 97.tif 2002, 2002
print



exhibition view: 2008 GNI-RI feb2008, Benedengalerie – Kortrijk, BE



GNIURKS M, 2002
chalk, gauze, plaster, polyester, styrofoam and wood
2x 80 x 82 x 60 cm
2x 31.5 x 32.3 x 23.6 inches



GNIURKS, 2008
print
50 x 100 cm, framed 74 x 124 cm
19.7 x 39.4 inches, framed 29.1 x 48.8 inches



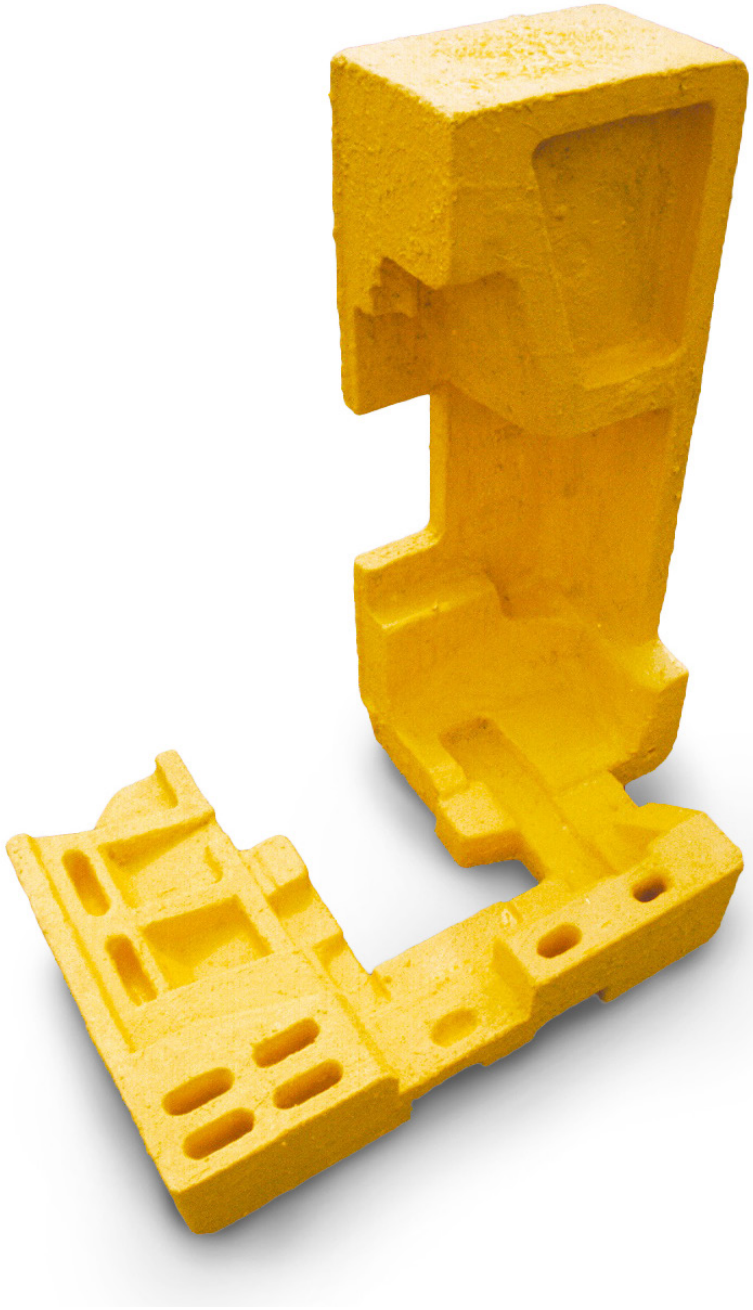
GNIURKS S, 2002 - 2008
3D print
18 x 23 x 23 cm
7.1 x 9.1 x 9.1 inches



GNIURKS IV, 2003
chalk, gauze, iron, plaster and styrofoam



GNIURKS L, 2002
chalk, gauze, plaster, polyester, styrofoam and wood
210 x 210 x 135 cm (13 parts variable placing)
82.7 x 82.7 x 53.1 inches



GNIURKS V, 2003
chalk, gauze, plaster and styrofoam

selected biography

Nick Ervinck
°1981, Roeselare, Belgium

solo exhibitions

2020 GNI-RI jun2020, Valcke Art Gallery - Ghent, BE
GNI-RI apr2020, Häme Castle - National Museum of Finland - Hämeenlinna, FI

2019 GNI-RI okt2019, Bibliotheek - Waregem, BE

2018 GNI-RI jun2018, The Black Wall, Sabam – Brussels, BE

2017 GNI-RI sep2017, AXIOM, Hiromi Yoshii – Tokyo, JP
GNI-RI jul2017, CC Casino – Blankenberge, BE
GNI-RI apr2017, Maison des Randonneurs, Mont de L'enclus, BE

2016 GNI-RI aug2016, Bildraum 07 - Vienna, AT
GNI-RI apr2016, Oude Kerk - Vichte,
GNI-RI mar2016, Musée Paul Valéry - Sète, FR

2014 GNI-RI jun2014, Museum Dr. Guislain - Gent, B
GNI-RI mar2014, NK Gallery - Antwerpen, B
GNI-RI jan2014, Beelden aan Zee - Schevingen, NL

2012 GNI-RI sep2012, Gallo-Romeins Museum - Tongeren
GNI-RI jun2012, Highlight - San Francisco, USA
GNI-RI jun2012, Kasteel Beauvoorde - Beauvoorde, B
GNI-RI may2012, Ron Mandos - Amsterdam, NL

2011 GNI-RI mar2011, KULAK - Kortrijk, B

2010 GNI-RI okt2010, Sequence #7, Koraalberg - Antwerpen, B
GNI-RI mar2010, Volta NY, with Koraalberg - New York, USA

2009 GNI-RI sept2009, S.M.A.K – Gent, B
GNI-RI jan2009, Kunstverein - Ahlen, D

2008 GNI-RI may2008, Koraalberg – Antwerpen, B
GNI-RI apr2008, Odette, VenetiaanseGaanderijen - Oostende, B

2007 GNI-RI aug2007, Open studio, Hermann & Wagner – Berlin, D
GNI-RI mar2007, Paparazzi – Den Haag, NL

group exhibitions

2020 Groupshow with Renato Nicolodi and Sofie Muller, Musée Fenaille - Rodez, FR
Piranesi 300: A Visionary Revisited, the Coach House Gallery, Dublin Castle and the Casino - Dublin, IE
Art Autun - Autun, FR

2019 The kind stranger, UNArt Center - Shanghai, CH
Art Zuid: Amsterdam Sculpture Biennal, - Amsterdam, NL
META MARATHON: ROBOTICS, NRW-forum - Dusseldorf, DE
KÖRPERWENDE: from Nam June Paik to Hiroshi Ishiguro, NRW Forum - Düsseldorf, DE

2018 Workflow, Cultuurcentrum - Sint-Niklaas, BE
Glorious (?) FAILURE, Psychiatrisch Ziekenhuis - Duffel, BE

2017 In Situ 2017, Château de Foix – Foix, FR
Between Earth and Heaven, PAK – Brugge, B
Alpha & Omega, White Circle – Brussel, B
Fogfair 2017, Fort mason Festival pavillon – San Francisco, USA

2016 10 leading contemporary Flemish artists, Embassy of Belgium - Den Haag, NL
Light @ Dark, NEXT DOOR - Living Tomorrow - Vilvoorde, B

2015 Materia Prima, LABoral - Gijon, ES
Adobe MAX 2015, Los Angeles Convention Center - Los Angeles, USA
De 9de Maand, - Tongeren, BE
Elements of Art and Science, Ars Electronica - Linz, AT
Out of office, De Mijlpaal - Knokke, B
Making a difference, Bozar - Brussel, B
Vormidable, Beelden aan Zee - Den Haag, NL
Sweet 18, Kasteel d'Ursel - Ursel, B
Beauty is the method, The American College - Athene, GR

2014 Art Basel, Miami, USA
ARCADIA, School of Architecture, LA
3D-Pop-up, Cultuurcentrum - Mechelen, B
Update V, Zebrastraat - Gent, B
Green Light District, Budafabriek - Kortrijk,
(ge)tijden[loos II, De Mijlpaal - Heusden-Zolder, B
Chamber - New York, USA
Museum to scale, Kunsthalle Rotterdam - Rotterdam, NL
Het wonderkabinet, Het Pand - Gent, B
Next Door, Living Tomorrow - Vilvoorde, B
Art(F)Air, Museum Bernaerts - Antwerpen, B
Art Paris, Grand Palais - Paris, FR
Museum to scale, The Baker Museum Naples - Florida, USA
Art London, Olympia Grand - London, UK

2013 Museum to scale, Museum van schone Kunsten - Brussel, B
(Re)source, 10th edition of 'Beelden op de berg' - Wageningen, NL
3D print Show, Carrousel du Louvre - Paris, FR
Art Brussel - Brussel, B
Art Paris, Grand Palais - Paris, FR
Kortrijk Vlaandert, Budafabriek - Kortrijk, B

2012 Creativity World Biennale, Rio De Janeiro, BR
Kanal- Roeselare, B
artMRKT - San Francisco USA (with Highlight)
Beaufort 04- Bredene, B

2011 Vlaamse Meesters, Hermitage - Amsterdam, NL
De Stad 3D, Museum Hilversum - Hilversum, NL

2010 Creativity World Biennale - Oklahoma , USA
Volta Basel, with Koraalberg – Basel, CH
New Monuments, Middelheim - Antwerpen, B
Art Amsterdam, with Koraalberg – Amsterdam, NL
Art Brussels, with Koraalberg – Brussel, B
Metamorphosis III, MuseiCivici de San Gimignano - San Gimignano, IT
Art Dubai, with Koraalberg – Brussel, B
Parallellepipeda, M – Leuven, B

2009 Fantastic Illusions, BUDA – Kortrijk, B
Fantastic Illusions,, MOCA – Shanghai, CN
Art Brussels, with Koraalberg – Brussel, B
SuperStories, 2nd triennial of contemporary arts – Hasselt, B
TAKE-OFF, Koraalberg - Antwerpen, B

2008 Update II, Award New Media Liedts-Meesen Foundation – Gent, B
Ad Absurdum, If the world were clear, there'd be no art, Marta – Herford, D
Art Brussels, with Koraalberg – Brussel, B

2007 Artist of the gallery, Koraalberg – Antwerpen, B
Nano Nu, VlaamsParlement – Brussel, B
Year_07 Art Projects, with MAMA – London, UK
All is well that begins well and has no end, 80 WSE Gallery – New York, USA

public and private commissions

2020	OLNETOPIA, St Pete Pier - Florida, US
2019	CANNEHWEK, CAW - Brussels, BE REDNOYER, VUB - Brussel, BE THILAP, private commission - Gent, BE RETMONER, Boekenplein - Waregem, BE
2018	ANONOV, NONA - Mechelen, BE DINZALUN, Prins Bernhardplein - Nuland, NL TRAELOM, Kinderdagverblijf De Kroon – Dendermonde, B BIBAFOE, De Waterlelie – Anderlecht, B
2017	ANONOV, Nona – Mechelen, B LUCE, Meander Medical Centre – Amersfoort, NL DINZALUN, Prins Bernhardplein – Nuland, NL TRAHIARD, Private commission, Amougies, B
2016	SIUQEMO, Private commission - Den Haag, NL LAPIRSUB, Universiteit – Anwerpen, B
2015	EGNAOBER, Centrumplein - Emmen, NL
2014	LENAP, WZC Immaculata - Overpelt, B TOPPAL, WZC Meersminne - Mortsel, B BOLBENIL, WZC Riethove - Oudenburg, B EITZO, Provinciaal Erfgoedcentrum – Ename, B BOLBEMIT, WZC Clarenhof - Hasselt, B
2013	TRACHEOLB, Heilig Hartziekenhuis - Menen, B CIRBUATS, New Zebra – Gent, B MOBSTI, WZC De Motten – Tongeren, B TSENABO, Sint-Andriesziekenhuis – Tielt, B
2012	ZIEBLOY, Psychiatrisch ziekenhuis Heilig Hart – Ieper, B LUIZADO, Gallo Romeins Museum - Tongeren, B IMAGROD, Milho - Oostende, B NIARGTZAG, Maselis - Roeselare, B YAROPRA, AZ Damiaan – Oostende, B DAJTROC, WCZ 't Hof – Lichtervelde, B SIUMET, WZC De Notelaar – Beveren, B
2011	NARZTALPOKS, Ons Erf - St Michiels, B EGNABO, WZC Yserheem – Diksmuide, B
2010	PRIAHARD, Robulken – Sint Martens Latem, B
2009	WARSUBEC, Zebrastraat – Gent, B

Awards

2013	COD+A Award, merit award voor de kunstintegratie IMAGROD
2008	Rodenbach Fonds Award: laureate Award New Media, Liedts-Meesen Foundation: laureate award of the public
2006	Four annual Provincial prize for Fine Arts West-Flanders: laureate The Fortis Young Ones Award, Lineart: nominated Prix Médiatine: laureate prize Maïs from the city Brussels
2005	Prix Godecharle: laureate sculpture

Colophon

Text: Studio Nick Ervinck

Graphic concept: Studio Nick Ervinck

Photocredits: Luc Dewaele, Peter Verplancke, Bob Van Mol and Studio Nick Ervinck

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www.nikipedia.be

Vlaanderen
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